Catalog No. 5
Progress in Process:
Resistance and Affirmation

FUGITIVE
MATERIALS

Fugitive Materials Catalog #5
Progress in Process - Resistance and Affirmation

Fugitive Materials is proud to present our fifth catalog, gathering rare books, collections, and ephemera from our areas of focus, including Black liberation and Black Arts; queer zines and gay literature; Chicano and Latine politics and art, and more. The title and subtitle of this catalog, taken from the titles of a largely unrecorded Chicano mural show (***item no. 21***) and the first major traveling exhibition of Chicano art (***item no. 20***), speaks to the mission of our work: documenting and preserving narratives of resistance, and affirming the breadth of experience of identities on the margins - the progress of society and culture in process.

The catalog traces the material histories of art and struggle over the last several decades. A superb collection of unique Polaroid photographs from Attica during the prison uprising (***item no. 1***) shows the staging of New York state troopers and police, as well as the press and activists gathering outside. The catalog includes numerous items not found in libraries in the U.S., samizdat prison literature by the Red Army Faction leadership (***item no. 2***); two issues of a rare German Black Panther newspaper geared towards American G.I.s (***item no. 8***); the exceedingly rare flier calling for submissions to the People's Flag Show, during which organizers such as Faith Ringgold were arrested (***item no. 23***), and several rare queer zines (***item nos. 28 and 29***).

Please email **info@fugitivematerials.com** with any questions.

Founded in 2020, Fugitive Materials is committed to the preservation of radical, lesser-known, and alternative histories through archiving, publishing, and bookselling.

We organize, catalog, and place archives with universities and museums, and sell rare books, ephemera, and primary-source materials tracing global cultures of resistance: the detritus of radical social movements, queer histories, counterculture, pedagogy, uprisings, and art. We are members of the Antiquarian Booksellers' Association of America (ABAA).

We have a deep inventory beyond what is available on our website. Please be in touch if there are specific collection areas you're looking to build or specific items you're searching for within our broader specialties. We welcome visitors and are open by appointment.

Terms: All items subject to prior sale. Payment may be made via credit card, PayPal, check, or wire transfer. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return. All books and ephemera are graded to general antiquarian guidelines, with fine being our highest grade.

Fugitive Materials
686 Sterling Place, 2nd Floor
Brooklyn, New York 11216
www.fugitivematerials.com
917-239-1385 / info@fugitivematerials.com

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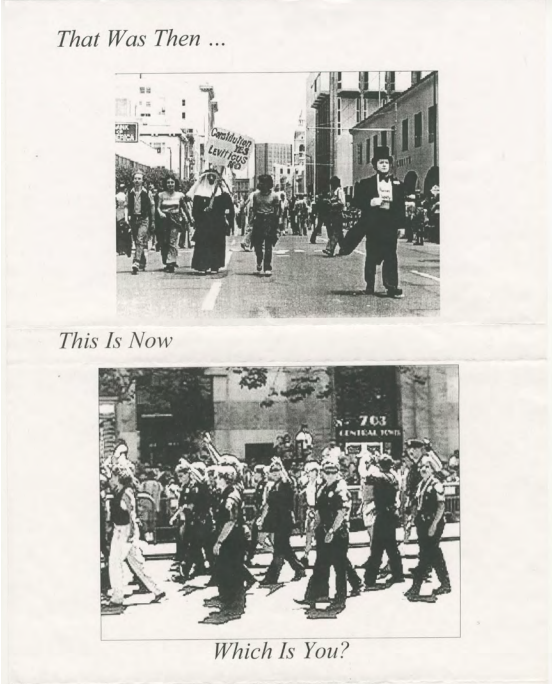


1. Collection of 24 Photographs Documenting the Attica Rebellion

Attica, New York, np: 1971. Twenty-four (24) color polaroid photographs. Near fine.

Unique first-hand documentation of the exterior of Attica prison during the 1971 uprising, documenting the massing of state troopers and other armed state elements, armored trucks, helicopters, and well-armed police, troopers, and corrections officers.

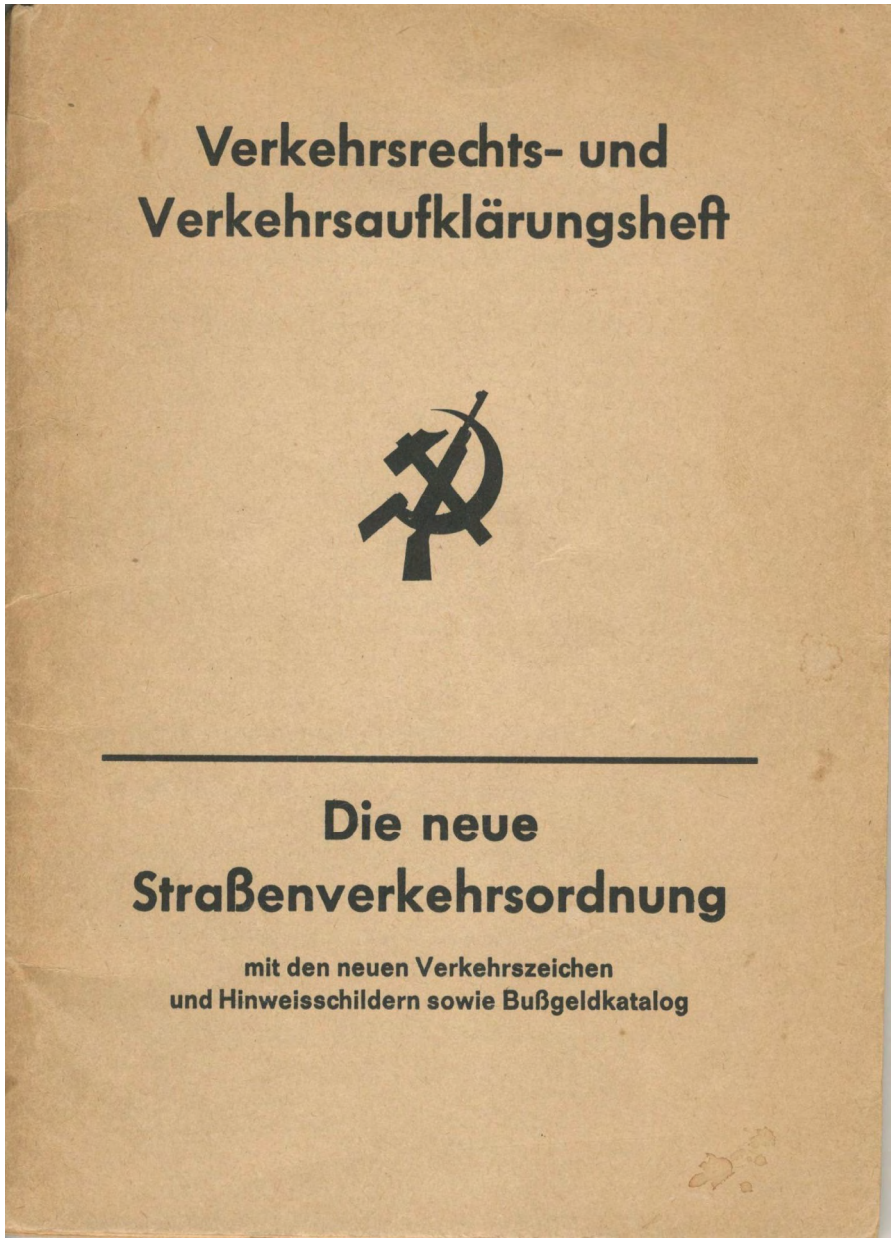
The Attica Prison Rebellion, which began September 9, 1971, occurred when nearly 1,300 of the 2,200 people incarcerated there rose up to protest unhealthy, unsafe, and exploitative living and working conditions, and occupied the D-Block of the prison. Then-New York Governor Nelson Rockefeller refused to negotiate; though political pressure forced the state to appoint a committee to engage in talks with the incarcerated people, he ultimately ordered the violent retaking of the prison on the morning of September 13, 1971.

State troopers entered the prison in a fog of smoke grenades and tear gas, accompanied by off-duty corrections officers and police carrying personal weapons; of the 43 men who died during the retaking, the historical record now confirms that at least 39 were killed by the state troopers, and the number may be higher.

These photographs capture the quotidian outside the prison over the four-day uprising, as well as the presence of the press, armed state forces, and the massing response. Several images appear to show individuals entering the prison with a large ladder, possibly during the violent retaking.

A remarkable primary-source record of the most-well known and influential prison uprising in modern history.

$1500

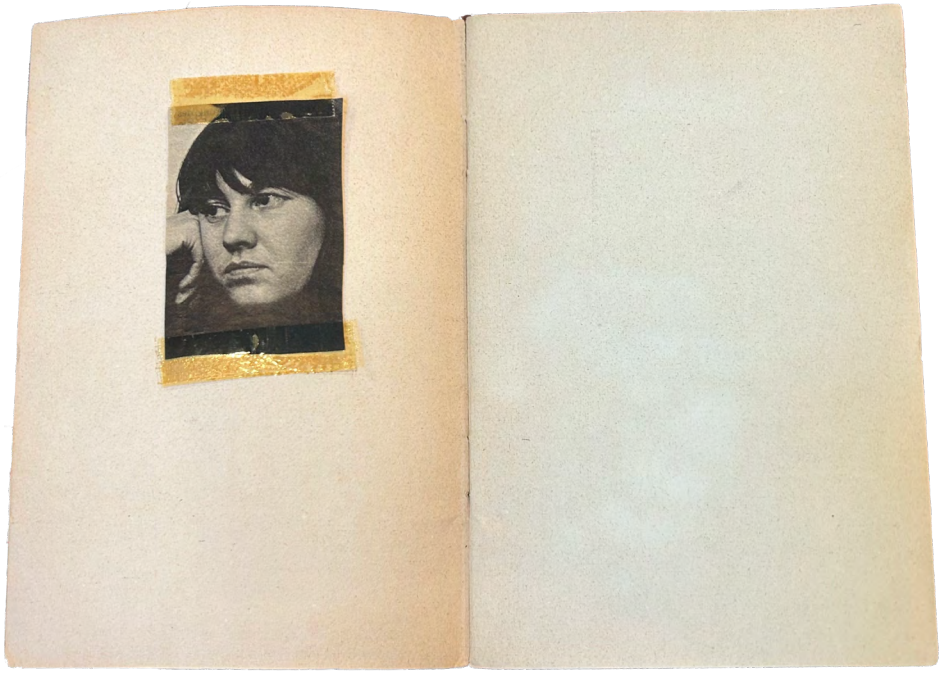


2. [Red Army Faction, Prison Literature, Samizdat] Verkehrsrecht- und Verkehrsauflärungsheft [Traffic Law and Safety Education Booklet]

np: np, 1971. Saddle-stapled in wraps, with a clipping of Ulrike Meinhof, formerly taped, now laid in to the second page. 70 pp. Very good, with a few attention markers in an unknown hand. The rear wrap has been ripped and is largely missing; however, the book remains surprisingly clean and tight otherwise.

An exceedingly rare booklet on the ideology of the West German militant left group, the Red Army Faction, written by RAF co-founder Horst Mahler from prison, and published in 1971 with a cover page meant to resemble an East German traffic manual.

Mahler, a former Social Democrat, was expelled from the party in 1960 for his left-wing views; he was a lawyer throughout the 1960s and represented numerous activists during the West German student movement, before co-founding the Red Army Faction in 1970 with Andreas Baader, Ulrike Meinhof, and Gudrun Ensslin.

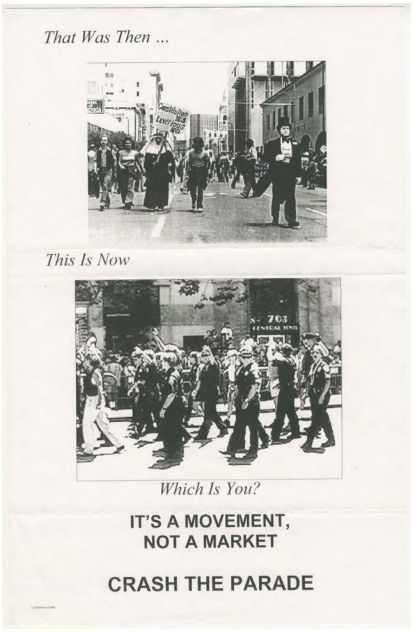


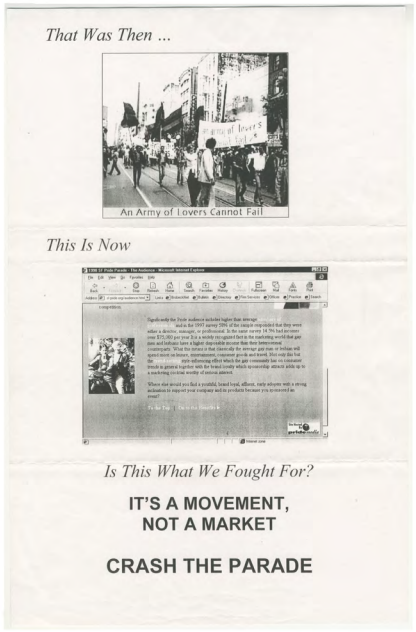
Mahler helped plot to spring RAF co-founder Baader from prison after his arrest in 1970. Once Baader escaped, the group committed a series of bank robberies in September 1970. The four fled to Jordan and trained in guerrilla tactics with the Popular Front for the Liberation of Palestine, before returning to Germany later that year. After his return from Jordan, Mahler was arrested with fellow RAF members Ingrid Schubert, Brigitte Asdonk and Irene Goergens on October 8, 1970. He was tried and convicted for the bank robberies and for assisting a prison escape. In the following months, he wrote and published this booklet, which was ultimately rejected by his RAF colleagues as it more closely aligned with the politics of the Maoist KPD/AO. Mahler was in prison until 1988 and remained largely out of the public eye for the next decade after his release. As the millennium neared, however, he publicly aligned himself with far-right politics and has been jailed in Germany several times in the last half century for nationalist hate-speech. According to German newspaper reports, Mahler, whose father was a Nazi sympathizer who committed suicide after the war, was also an asset and informant for the East German police in the years preceding the RAF.

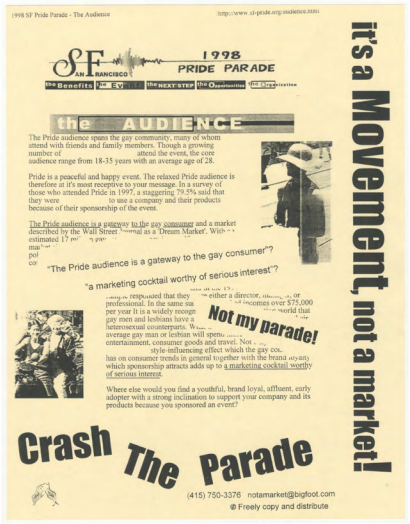
An exceedingly rare artifact of left-wing prison theory from the influential German militant group, and a document of the political turmoil of a influential social democrat lawyer turned leftwing militant who went to prison, turned to Maoism and then came out as a far-right nationalist.

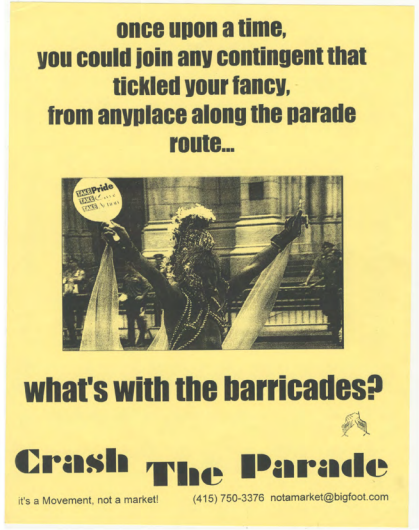
This example includes a clipping of a photograph of Ulrike Meinhof, formerly attached with tape to the second page. OCLC locates one example in North America as of June 2026.

$950




That Was Then ...
An Army of Lovers Cannot Fail
This Is Now
Is This What We Fought For?
IT'S A MOVEMENT,
NOT A MARKET
CRASH THE PARADE


1998 SF Pride Parade - The Audience
1998
PRIDE PARADE
the AUDIENCE
"The Pride audience is a gateway to the gay consumer"?
"a marketing cocktail worthy of serious interest"?
Not my parade!
it's a Movement, not a market!
Crash The Parade
(415) 750-3376 notamarket@bigfoot.com
Freely copy and distribute



3. Crash The Parade Collection [Early Gay Anti-Tech]

[Resistance to Tech Corporatization of Pride]

San Francisco: Not A Market, 1998. Two flyers and two posters. Inkjet. 11 x 8 1/2 in. & 17 x 11 in. Very good.

Small collection of two flyers and two posters protesting the corporate sponsorship of San Francisco Pride 1998. The flyers call for people to crash the parade: "it's a movement, not a market... what's with the barricades?"

Protesting the corporate transformation of queer culture into a marketing constituency, the posters reproduce two articles about marketing analytics found on the 1998 San Francisco Pride website, promoting corporate sponsorship by making claims on "the trend-setting style-influencing effect which the gay community has on consumer trends in general."

Documentation of the connections between the gay liberation movement of the preceding decades and the anti-globalization movement against capitalism and corporate culture that would explode into a street war in Seattle the following year, and predate the massive commercialization of queer culture in the 21st century.

SOLD

4. Sinead Was Right [Protest at St. Patrick's Cathedral photography collection] [Sinéad O'Connor]

New York: np, 1992. Three c-prints (6 x 4 in.) and one silver gelatin (8 x 10 in.) Very good.

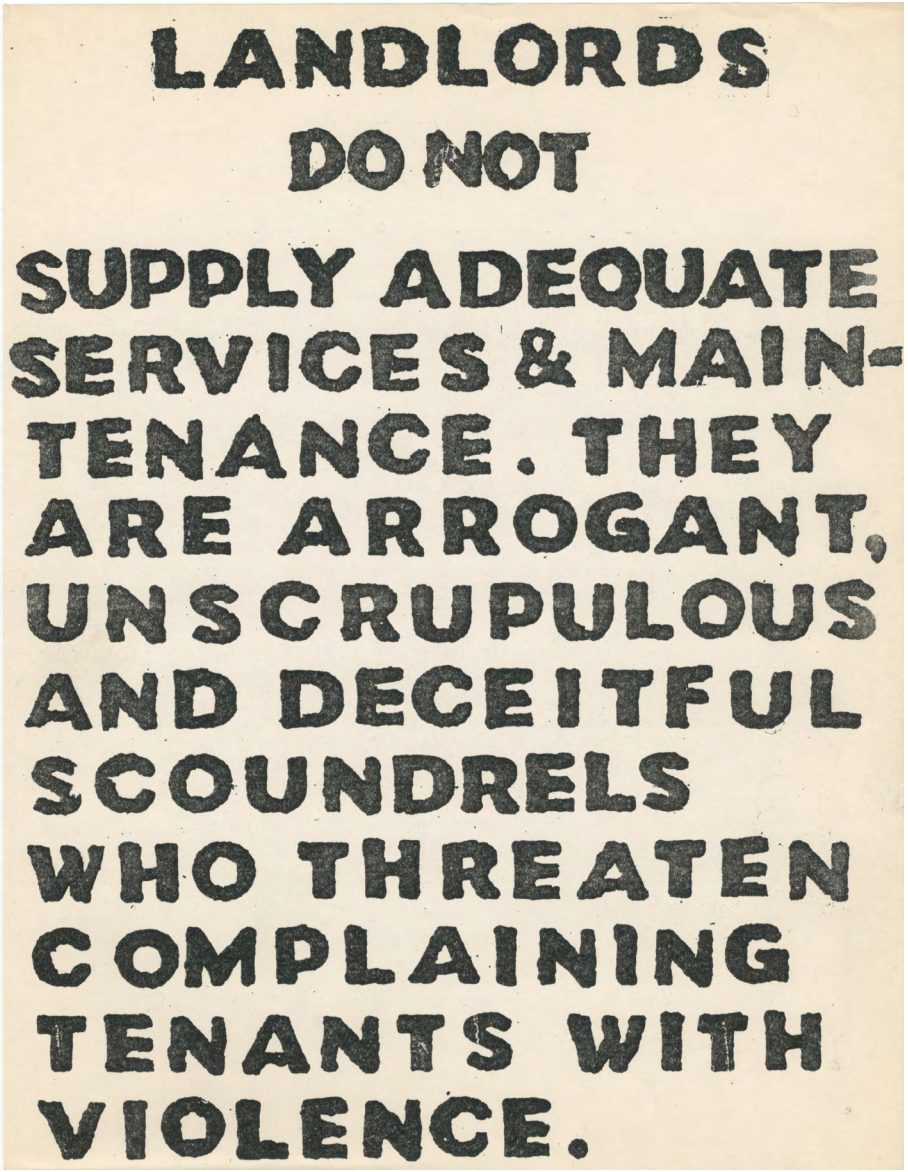
Collection of four photographs of the Sinead Brigade outside of St. Patrick's Cathedral in New York, in a protest in support of Sinead O'Connor, who faced conservative backlash for her 1992 Saturday Night Live performance where she ripped up a photo of Pope John Paul II, to call out the Catholic Church's handling of child abuse.

The members of the Sinead Brigade wore paper masks of the singer's faces, covering their faces, while they each ripped up pictures of the pope. Given the political heat on Sinéad, this direct action required anonymity from the protestors. The group, however, is made up almost entirely by women. They wore shirts calling for abortion on demand, and bore the logo of Refuse & Resist, a human rights activist group founded in New York City in 1987 by Emile deAntonio, Dore Ashton, Dennis Brutus, John Gerassi, Abbie Hoffman, William Kunstler, C. Clark Kissinger, Conrad Lynn, Sonia Sanchez, and other activists concerned with the increasing insanity of the American right, and the threat it represented on civil rights as a whole.

The members of the Sinead Brigade gathered around a large banner reading Sinead WasRight, above the logo Keith Haring made for Refuse & Resist.

"The Pope must apologize, not Sinéad."

SOLD



5. Landlords Do Not Supply Adequate Services and Maintenance…

Robin Winters

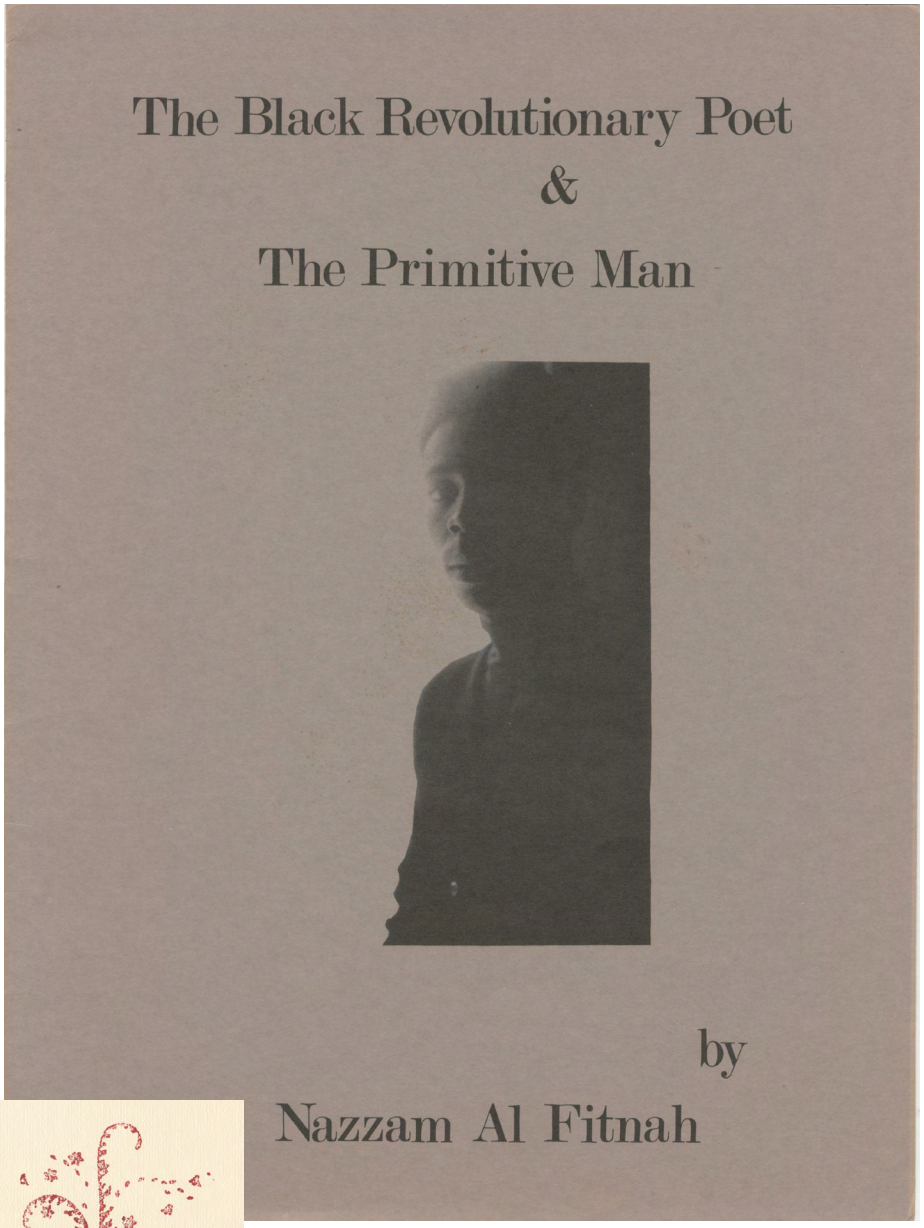
[New York], [Collaborative Projects]: [1980.] Xerox print from Todd's Copy Shop. 8 ½ x 11 in. Very good.

Original poster from The Real Estate show, the New Year's Eve 1980 artists exhibition mounted at an illegally squatted city-owned building on Delancey Street about housing and real estate exploitation – that directly gave birth to the collectively artist-run space, ABC No Rio, which continues today.

The guerrilla exhibition was the catalyst for the birth of the art space ABC No Rio when a city agency helped end the building seizure by bargaining with the artists and giving them control of a smaller building at nearby 156 Rivington Street.

Modified and photocopied from a handwritten sign that Winters had discovered in his neighborhood, this small poster was distributed at the one-night-only exhibition.

SOLD



6. The Black Revolutionary Poet & The Primitive Man [signed special edition]

[Black Arts, Black Panthers, Muslim American literature]

Nazzam Al Fitnah / Marvin Jackmon [Marvin X]

[San Francisco]: Journal of Black Poetry, 1967. Cover photo by Ted Goncalves. The signed special edition, of 30, of this poetry broadside. Signed and stamped folded broadside (9 x 12 inches) housed in pictorially illustrated card wraps. Near fine.

An early signed poetry broadside from the influential Black liberation poet and playwright Marvin X [credited here as Nazzam Al Fitnah] – from the same year he cofounded with Eldridge Cleaver the "Black House," a Black political and cultural center that was a central node in early Black Panther organizing.

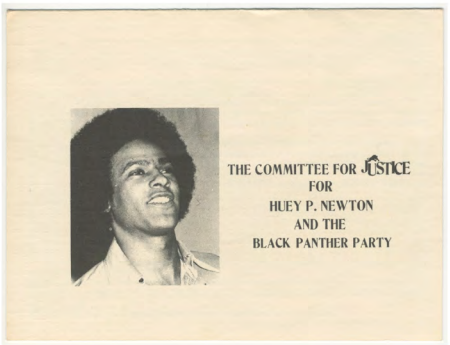
One of Marvin X's final productions before fleeing to Canada to avoid the draft, the broadside includes The Black Revolutionary Poet (credited under his birth name Marvin Jackmon), a fiery manifesto on the role and function of the title subject; and the poem, The Primitive Man.

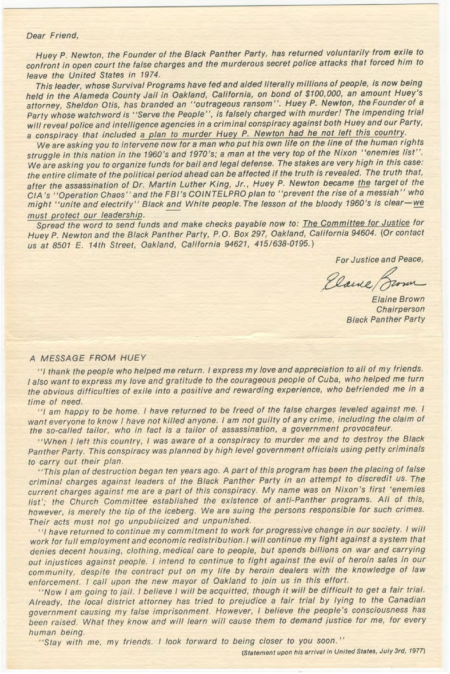
A key figure in the Black Arts movement, Marvin X attended Merritt College with Black Panther Party founders Bobby Seale and Huey P. Newton, where he introduced them to a young Eldridge Cleaver, with whom he co-founded the Black House, and who would go on to become the Minister of Propaganda for the group. The Black House, which existed for only a few years as a central place for Black arts and organizing was frequented by Amiri Baraka, Sonia Sanchez, Bobby Hutton, and others; it was also the setting for the first meeting of BPP Minister of Culture Emory Douglas with founders Huey Newton and Bobby Seale.

Scarce itself in its larger edition, copies of the thirty signed editions (with an extra folded leaf containing "The Primitive Man", a red rubber stamping, and a pasted-on signature in Arabic) are nearly unknown on the market and in institutional holdings.

A remarkably rare artifact of Black revolutionary poetry at the birth of the Black Panther Party.

$1500





Dear Friend,

Huey P. Newton, the Founder of the Black Panther Party, has returned voluntarily from exile to confront in open court the false charges and the murderous secret police attacks that forced him to leave the United States in 1974.

This leader, whose Survival Programs have fed and aided literally millions of people, is now being held in the Alameda County Jail in Oakland, California, on bond of $100,000, an amount Huey's attorney, Sheldon Otis, has branded an "outrageous ransom". Huey P. Newton, the Founder of a Party whose watchword is "Serve the People", is falsely charged with murder! The impending trial will reveal police and intelligence agencies in a criminal conspiracy against both Huey and our Party, a conspiracy that included a plan to murder Huey P. Newton had he not left this country.

We are asking you to intervene now for a man who put his own life on the line of the human rights struggle in this nation in the 1960's and 1970's; a man at the very top of the Nixon "enemies list". We are asking you to organize funds for bail and legal defense. The stakes are very high in this case: the entire climate of the political period ahead can be affected if the truth is revealed. The truth that, after the assassination of Dr. Martin Luther King, Jr., Huey P. Newton became the target of the CIA's "Operation Chaos" and the FBI's COINTELPRO plan to "prevent the rise of a messiah" who might "unite and electrify" Black and White people. The lesson of the bloody 1960's is clear—we must protect our leadership.

Spread the word to send funds and make checks payable now to: The Committee for Justice for Huey P. Newton and the Black Panther Party, P.O. Box 297, Oakland, California 94604. (Or contact us at 8501 E. 14th Street, Oakland, California 94621, 415/638-0195.)

For Justice and Peace,

Elaine Brown
Chairperson
Black Panther Party

A MESSAGE FROM HUEY

"I thank the people who helped me return. I express my love and appreciation to all of my friends. I also want to express my love and gratitude to the courageous people of Cuba, who helped me turn the obvious difficulties of exile into a positive and rewarding experience, who befriended me in a time of need.

"I am happy to be home. I have returned to be freed of the false charges leveled against me. I want everyone to know I have not killed anyone. I am not guilty of any crime, including the claim of the so-called tailor, who in fact is a tailor of assassination, a government provocateur.

"When I left this country, I was aware of a conspiracy to murder me and to destroy the Black Panther Party. This conspiracy was planned by high level government officials using petty criminals to carry out their plan.

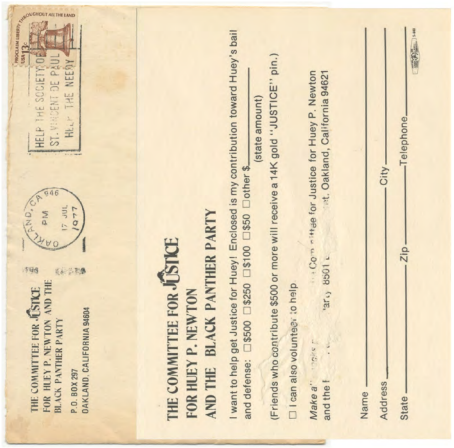
"This plan of destruction began ten years ago. A part of this program has been the placing of false criminal charges against leaders of the Black Panther Party in an attempt to discredit us. The current charges against me are a part of this conspiracy. My name was on Nixon's first 'enemies list'; the Church Committee established the existence of anti-Panther programs. All of this, however, is merely the tip of the iceberg. We are suing the persons responsible for such crimes. Their acts must not go unpublicized and unpunished.

"I have returned to continue my commitment to work for progressive change in our society. I will work for full employment and economic redistribution. I will continue my fight against a system that denies decent housing, clothing, medical care to people, but spends billions on war and carrying out injustices against people. I intend to continue to fight against the evil of heroin sales in our community, despite the contract put on my life by heroin dealers with the knowledge of law enforcement. I call upon the new mayor of Oakland to join us in this effort.

"Now I am going to jail. I believe I will be acquitted, though it will be difficult to get a fair trial. Already, the local district attorney has tried to prejudice a fair trial by lying to the Canadian government causing my false imprisonment. However, I believe the people's consciousness has been raised. What they know and will learn will cause them to demand justice for me, for every human being.

"Stay with me, my friends. I look forward to being closer to you soon."

(Statement upon his arrival in United States, July 3rd, 1977)


THE COMMITTEE FOR JUSTICE
FOR HUEY P. NEWTON AND THE
BLACK PANTHER PARTY
P.O. BOX 297
OAKLAND, CALIFORNIA 94604
HELP THE SOCIETY
ST. VINCENT DE PAUL
HELP THE NEEDY
THE COMMITTEE FOR JUSTICE
FOR HUEY P. NEWTON
AND THE BLACK PANTHER PARTY
I want to help get Justice for Huey! Enclosed is my contribution toward Huey's bail and defense: ☐$500 ☐$250 ☐$100 ☐$50 ☐other $_____ (state amount)
(Friends who contribute $500 or more will receive a 14K gold "JUSTICE" pin.)
☐ I can also volunteer to help
Name
Address
City
State
Zip
Telephone

7. Justice For Huey [mailer]

Oakland: The Committee for Justice for Huey P. Newton and the Black Panther Party, 1977. Five distinct items. Two documents, one sticker, and two envelopes; all offset. From 1¼ x 4⅛ in. to 9 x 6 in. All very good; sticker is discolored on bottom right corner.

Small collection of ephemera from the Committee for Justice for Huey P. Newton and the Black Panther Party, including a letter from Black Panther Party chairperson Elaine Brown and one from former chairperson Huey P. Newton; and a Justice For Huey sticker.

The Committee for Justice for Huey was looking to raise funds and advocacy for Huey P. Newton's 1977 trial for the murder of Kathleen Smith; Newton had just returned from exile in Cuba to face charges in the United States. The mailer attacks the trial as political persecution, and cites the findings of the 1976 Church Committee, established by Congress to determine the excesses of the FBI, as evidence fof the illegal and now confirmed efforts by the U.S. government against the Black Panther Party in general and Huey P. Newton in particular.

SOLD

VOICE
OF THE
LUMPEN
SPEAKING TO ALL GI'S IN USAREUR
THIS IS YOUR PERSONAL FROPERTY! THE PIGS CANNOT TAKE IT FROM YOU!
CHECK OUT AR 381-135(D)
Nr. 5 [1971]
VOICE LUMPEN
VOICE of the LUMPEN
PIGS ATTEMPT TO SILENCE THE
VOICE of the LUMPEM

8. Voice of the Lumpen, Nos. 3 and 5 [Black Panthers, Black liberation, American soldiers]

[Barbara Easly] Frankfurt: Voice of the Lumpen, 1971. Two issues in newsprint. Offset. 17 ¼ x 12 ½ in. 15pp and 16pp. Very good; each issue has eight punch-holes, and lines from folding into halves; issue number 5 has bumping to edges.

Two issues of the exceptionally rare Black Panther-founded newspaper published in an unusual collaboration between German student groups and Black GI's stationed in Germany, in an attempt to build revolutionary solidarity across racial and national lines.

These two issues feature the writings of Huey P. Newton, Eldridge Cleaver, and other Panthers, while centering the struggle to free Bobby Seale; all the while the publications feature extensive practical writing for Black G.I.s abroad, with information on getting a transport, freeing their mobility, and more.

Voice of the Lumpen was published by Barbara Easly, a Black Panther member who married Donald L. Cox, the Field Marshal of the Black Panthers. The two of them led the Oakland chapter, and also worked in the New York and Philadelphia chapters. After Donald was accused of conspiracy to murder a Panther who was found to be an informant, the couple fled to Algeria and then to North Korea. Easley is credited with helping to spread the international reach of the Party. She arrived in Germany in 1970, where she published Voice, working with soldiers, until she returned to the U.S. in 1973.

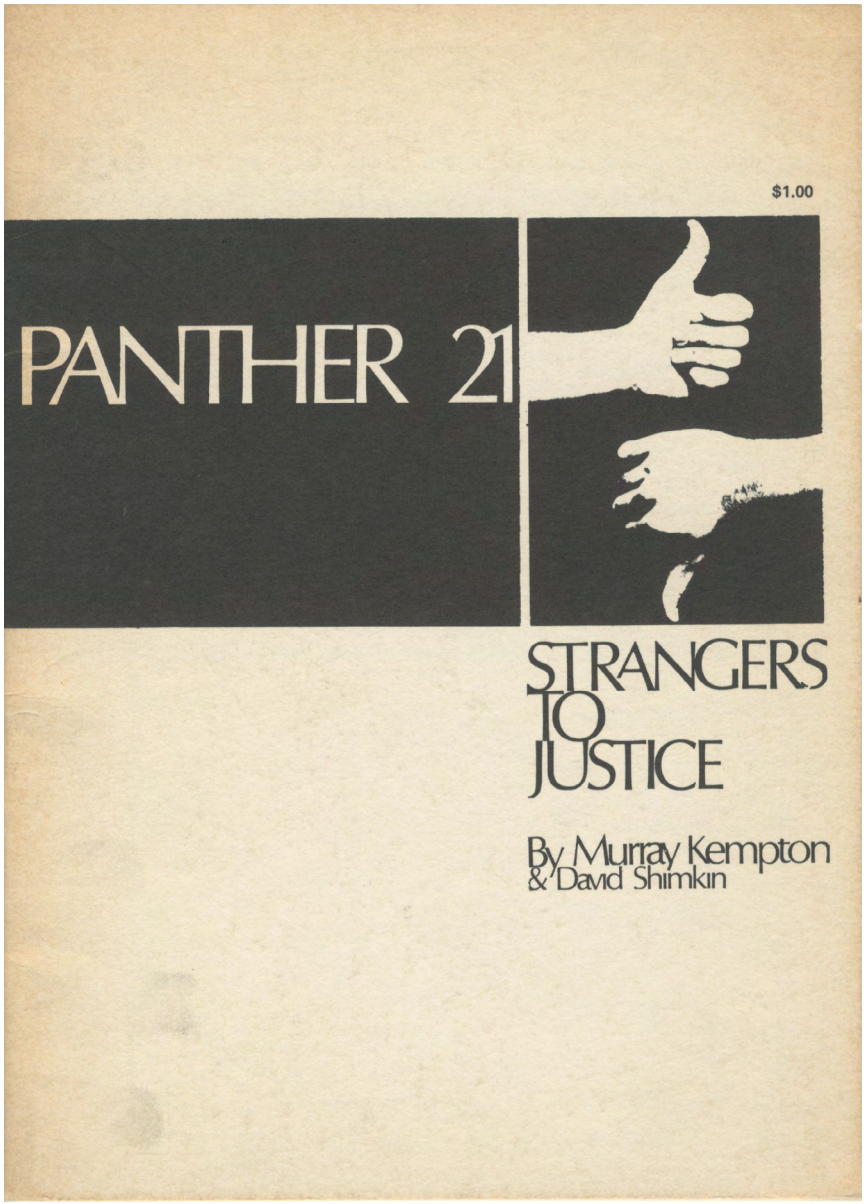
VOICE
OF THE
LUMPEN
"SPEAKING TO ALL GIs IN USAREUR"
This paper is legal, but the PIGS will probably bust anyone caught reading it. So be cool!!! Check out AR 381-135(D) in case they do happen to vamp on you.
MARCH THIRD EDITION
BOBBY SEALE
CHAIRMAN BPP
PRISONER OF WAR
Nat
"IF WE WORRY ABOUT WHAT'S GOING TO HAPPEN TO US, WE COULDN'T ACCOMPLISH ANYTHING. . . . JUSTICE IS GONNA COME WHEN THE MASSES OF PEOPLE RISE UP AND SEE JUSTICE DONE. . . . THE MORE THEY COME DOWN ON US, THE MORE WE'LL EXPOSE THEM FOR WHAT THEY ARE. . . . PIGS."
FREE BOBBY !
"Voice of the Lumpen" 6 Frankfurt/M Adalbertstraße 6,
1DM

The newspaper spread news from the Party, but also had extensive information about the unique problems faced by Black American soldiers in Germany, including disciplinary hearings or abuse of soldiers who spoke out against racism. A 10-point manifesto printed in several issues mainly relates to the soldiers' grievances, including a call for abolishing the Uniformed Court of Military Justice, freedom for war resistors, and an end to the military caste system. The newspaper was not popular among the officer ranks, and each issue bore a disclaimer along the lines of "This paper is legal, but the pigs will probably bust anyone caught reading it."

A rare record of Black liberation organizing by the Black Panthers in the U.S. Army, helping build networks of global solidarity and struggle.

OCLC locates no holdings of any issues in North America as of June 2026.

SOLD



9. Panther 21: Strangers to Justice

Murray Kempton, David Shimkin.

New York: Committee to Defend the Panther 21, 1970. Saddle-stapled in photo-illustrated card wraps. 7½ x 5 ½ in. [24]pp.

Scarce pamphlet from journalist Murray Kempton with David Shimkin outlining the trial of the Panther 21, then the longest and most expensive in New York history.

Twenty-one Black Panther Party members, each held on $100,000 bail for allegedly plotting attacks on police, spent months in jail before charges were dropped when police infiltrators' testimony collapsed.

Prepared from court briefings, this pamphlet was produced as part of a multifaceted effort to raise awareness and funds for the Panther's legal defense.Kempton would go on to write a full book on the ordeal entitled The Briar Patch: The Trial of the Panther 21.

OCLC locates no holdings in North America as of June 2026.

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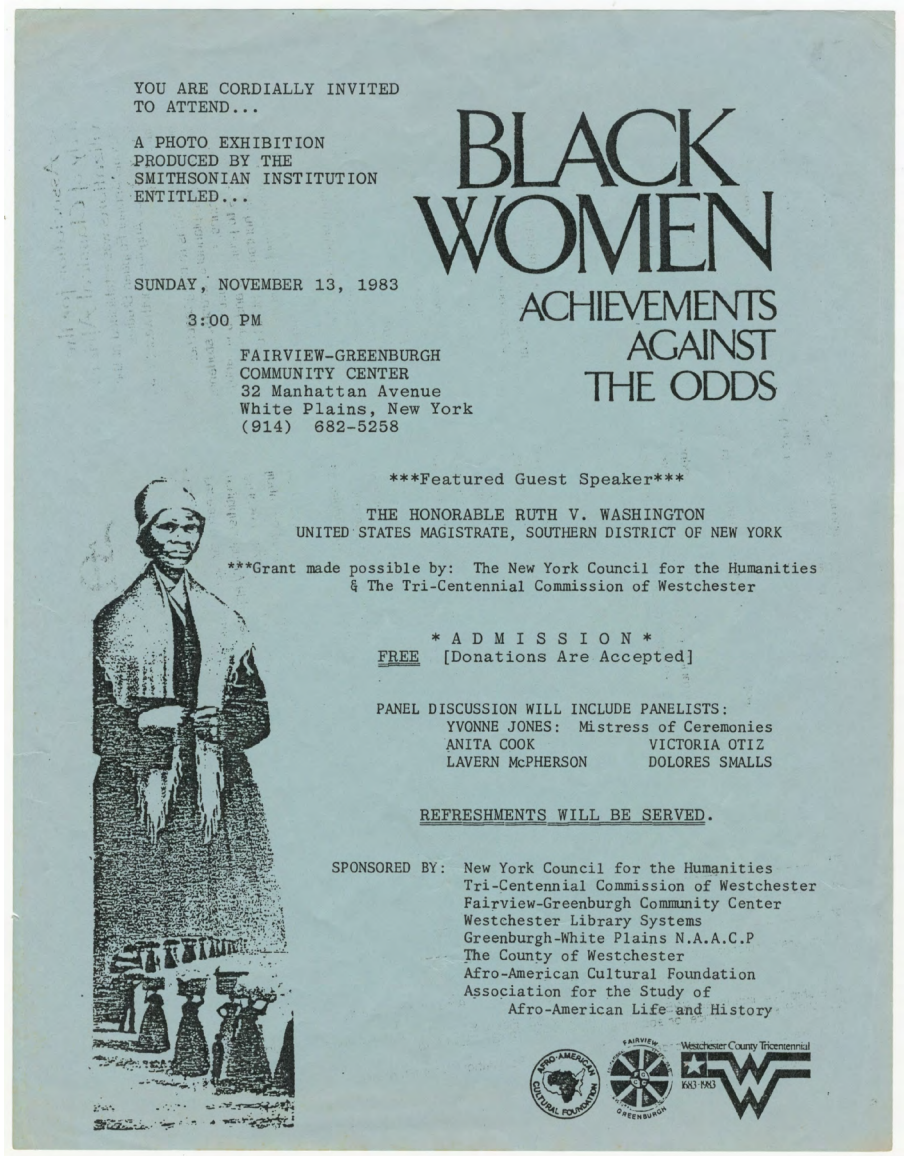

10. Black Women: Achievements Against the Odds

White Plains, New York: Fairview-Greenburgh Community Center, 1983. Xerox. 8 1/2 x 11 in. Slight bumping to edges; very good.

Flyer promoting a panel discussion with Ruth V. Washington, Yvonne Jones, Anita Cook, Lavern McPherson, Victoria Ortiz, and Dolores Smalls on the occasion of the groundbreaking Smithsonian exhibition, Black Women: Achievements Against the Odds, celebrating 200 years of Black American women's achievements.

Organized by the Smithsonian in 1976, the show traveled extensively, bringing artwork by and about Black women across the country.

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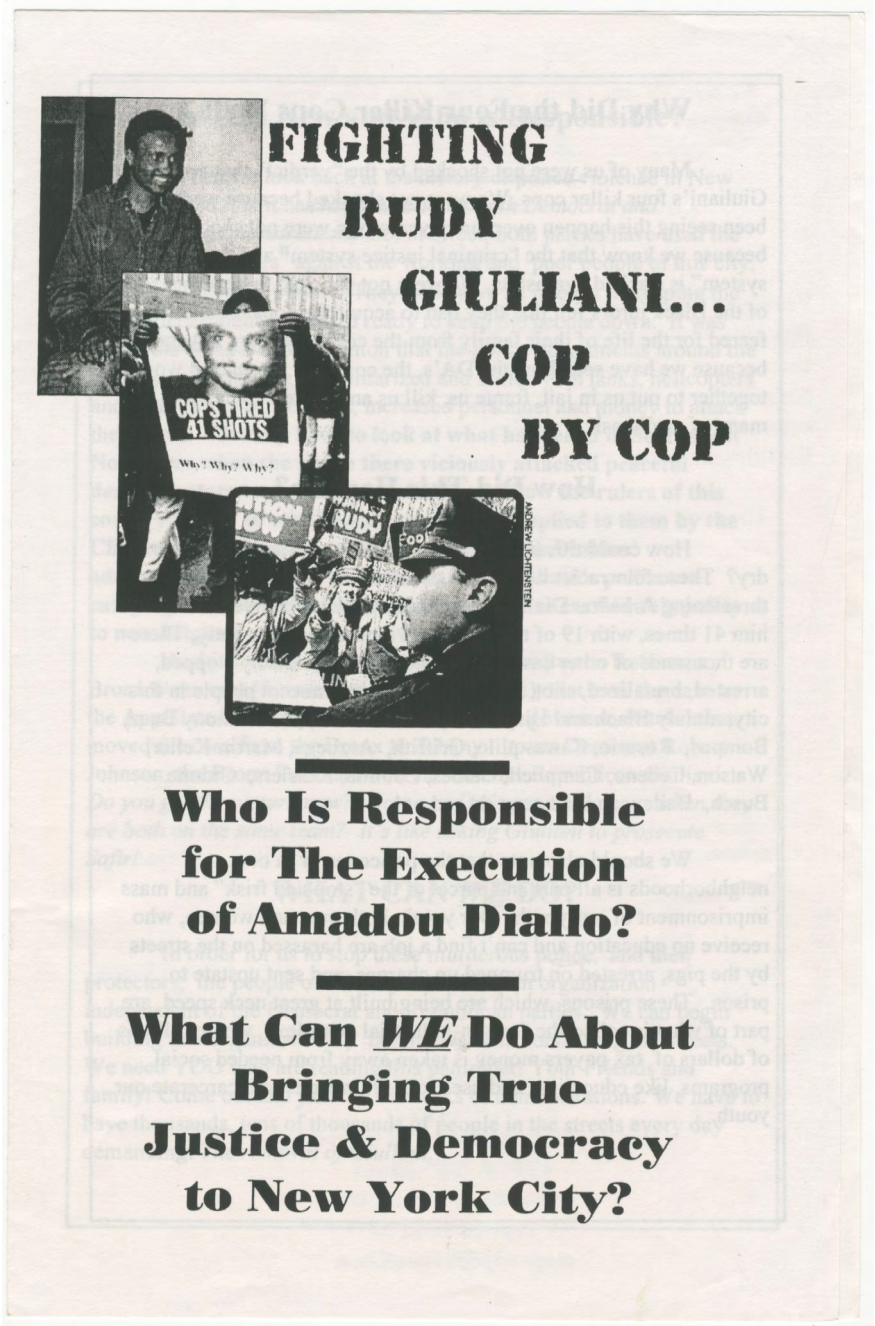
FIGHTING
RUDY
GIULIANI...
COP
BY COP
COPS FIRED 41 SHOTS
Who? Why? Why?
Who Is Responsible for The Execution of Amadou Diallo?
What Can WE Do About Bringing True Justice & Democracy to New York City?

11. Fighting Rudy Giuliani... Cop by Cop [Amadou Diallo killing]

New York: The CityWide Coalition to Stop Giuliani, [1999]. 5 1/2 x 8 1/2 in. folded pamphlet. Near fine.

Pamphlet from the Citywide Coalition to Stop Giuliani produced in the aftermath of the killing of Amadou Diallo, an unarmed Guinean student shot 41 times by the NYPD in front of his Bronx apartment building. The shooting prompted a large mobilization demanding justice for Diallo; the pamphlet lists several actions that were part of this mobilization.

"People of New York! We have no choice! We either stand up and fight back now or there will be many more Diallo's."

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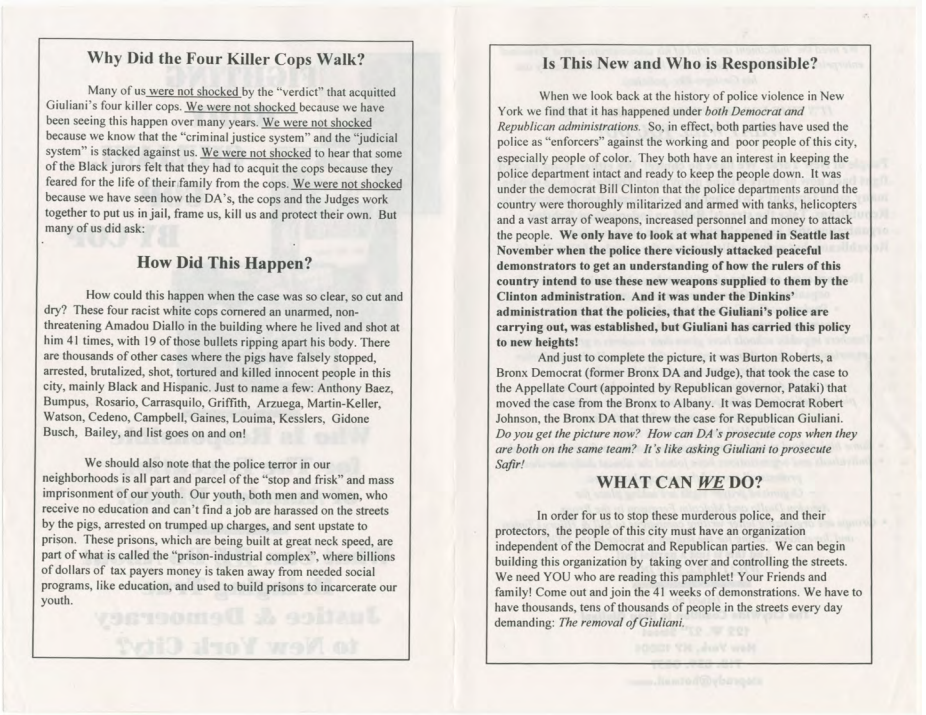


Why Did the Four Killer Cops Walk?

Many of us were not shocked by the "verdict" that acquitted Giuliani's four killer cops. We were not shocked because we have been seeing this happen over many years. We were not shocked because we know that the "criminal justice system" and the "judicial system" is stacked against us. We were not shocked to hear that some of the Black jurors felt that they had to acquit the cops because they feared for the life of their family from the cops. We were not shocked because we have seen how the DA's, the cops and the Judges work together to put us in jail, frame us, kill us and protect their own. But many of us did ask:

How Did This Happen?

How could this happen when the case was so clear, so cut and dry? These four racist white cops cornered an unarmed, non-threatening Amadou Diallo in the building where he lived and shot at him 41 times, with 19 of those bullets ripping apart his body. There are thousands of other cases where the pigs have falsely stopped, arrested, brutalized, shot, tortured and killed innocent people in this city, mainly Black and Hispanic. Just to name a few: Anthony Baez, Bumpus, Rosario, Carrasquilo, Griffith, Arzuega, Martin-Keller, Watson, Cedeno, Campbell, Gaines, Louima, Kesslers, Gidone Busch, Bailey, and list goes on and on!

We should also note that the police terror in our neighborhoods is all part and parcel of the "stop and frisk" and mass imprisonment of our youth. Our youth, both men and women, who receive no education and can't find a job are harassed on the streets by the pigs, arrested on trumped up charges, and sent upstate to prison. These prisons, which are being built at great neck speed, are part of what is called the "prison-industrial complex", where billions of dollars of tax payers money is taken away from needed social programs, like education, and used to build prisons to incarcerate our youth.

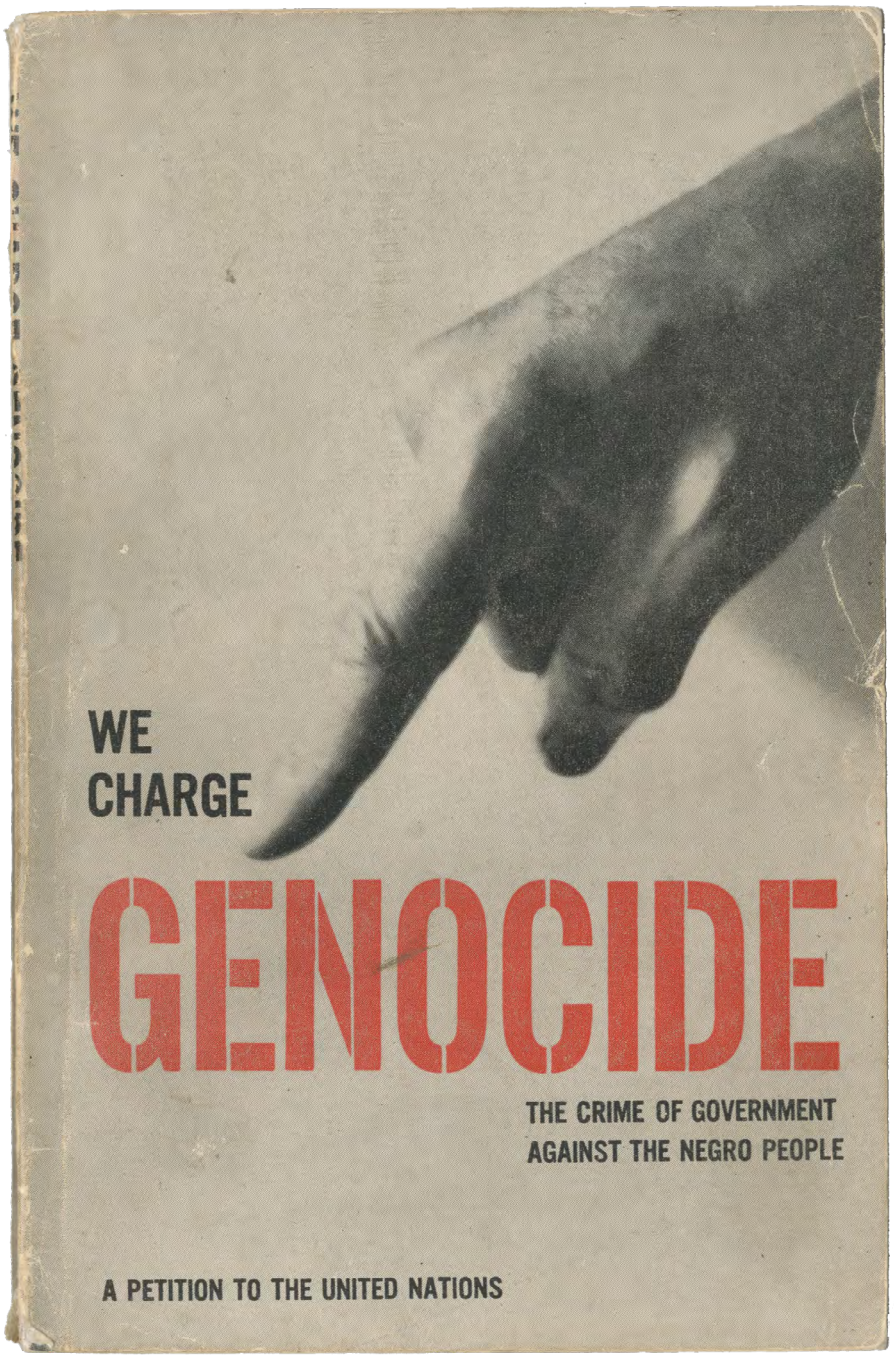
Is This New and Who is Responsible?

When we look back at the history of police violence in New York we find that it has happened under *both Democrat and Republican administrations.* So, in effect, both parties have used the police as "enforcers" against the working and poor people of this city, especially people of color. They both have an interest in keeping the police department intact and ready to keep the people down. It was under the democrat Bill Clinton that the police departments around the country were thoroughly militarized and armed with tanks, helicopters and a vast array of weapons, increased personnel and money to attack the people. **We only have to look at what happened in Seattle last November when the police there viciously attacked peaceful demonstrators to get an understanding of how the rulers of this country intend to use these new weapons supplied to them by the Clinton administration. And it was under the Dinkins' administration that the policies, that the Giuliani's police are carrying out, was established, but Giuliani has carried this policy to new heights!**

And just to complete the picture, it was Burton Roberts, a Bronx Democrat (former Bronx DA and Judge), that took the case to the Appellate Court (appointed by Republican governor, Pataki) that moved the case from the Bronx to Albany. It was Democrat Robert Johnson, the Bronx DA that threw the case for Republican Giuliani. *Do you get the picture now? How can DA's prosecute cops when they are both on the same team? It's like asking Giuliani to prosecute Safir!*

WHAT CAN *WE* DO?

In order for us to stop these murderous police, and their protectors, the people of this city must have an organization independent of the Democrat and Republican parties. We can begin building this organization by taking over and controlling the streets. We need YOU who are reading this pamphlet! Your Friends and family! Come out and join the 41 weeks of demonstrations. We have to have thousands, tens of thousands of people in the streets every day demanding: *The removal of Giuliani.*



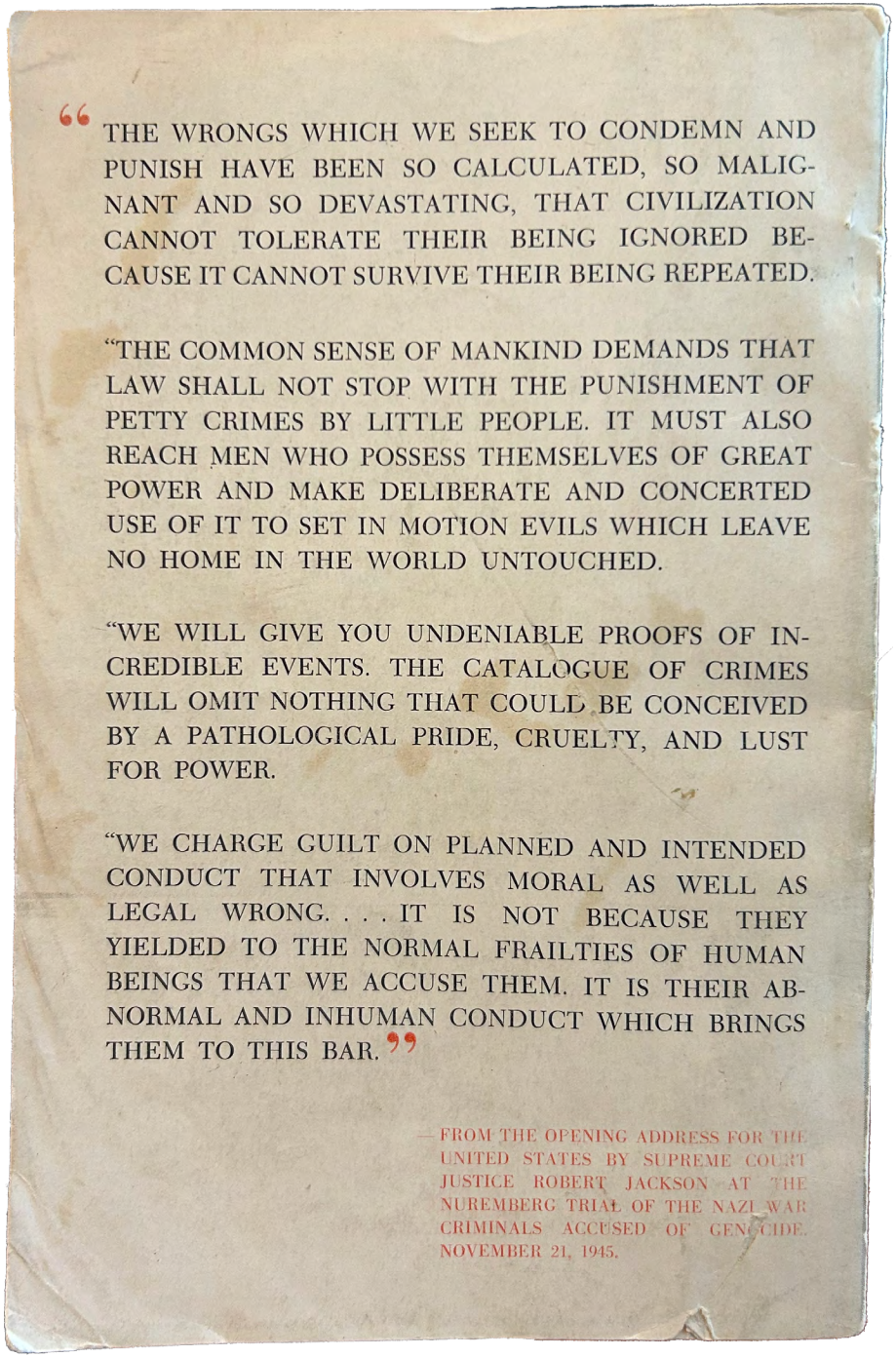
12. We Charge Genocide: The Crime of Government Against the Negro People

New York: Civil Rights Congress, 1952. 6 ¼ x 9 ¼ in. Third edition. Offset. Perfect bound in pictorial wraps. xiii, 240 pp. Very good, with bumping and minor loss to corners and edges of wraps.

The groundbreaking petition delivered to the United Nations on December 17, 1951 and subsequently suppressed by the United States government. The petition was signed by nearly 100 activists and intellectuals, including W.E.B DuBois, civil rights attorney and later Congressmember George Crockett Jr., and Communist New York City Councilmember Ben Davis.

The authors carefully lay out the evidence that the United States government had perpetrated genocide on its Black citizens, citing the definition in the 1948 United Nations Convention on Genocide: "the intent to destroy in whole or in part a national, ethnical, racial or religious group." The book documents hundreds of cases of lynchings and "legal lynchings" by state police forces; voter suppression through poll taxes, literacy tests, and terrorism; and the violent exploitation of Black people by the leaders of capital.

We Charge Genocide was delivered to the UN on the same day in two separate delegations, one led by musician, actor, and activist Paul Robseon in New York, and the other in Paris, led by William L. Patterson, executive director of the Civil Rights Congress. Paul Robeson was accompanied by several signers of the petition including Amy Mallard, the widow of George Mallard who was lynched in 1948 for voting, and Josephine Gray, widow of one of the Martinsville Seven - a group of young Black men who received the death penalty for charges of sexual assault. W.E.B. DuBois had been scheduled to accompany William Patterson to Paris, but his travel had been denied by the State Department.

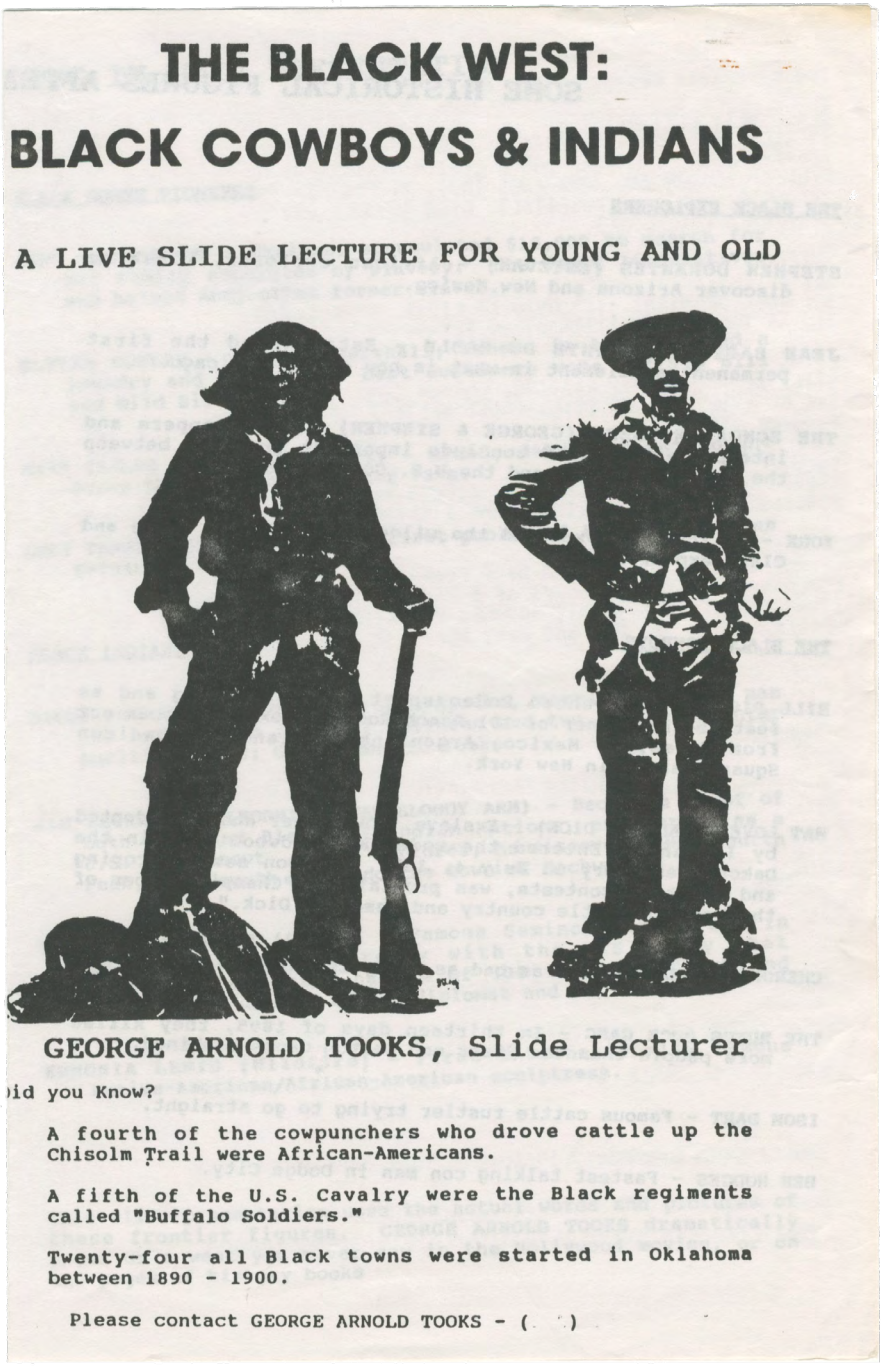

“THE WRONGS WHICH WE SEEK TO CONDEMN AND PUNISH HAVE BEEN SO CALCULATED, SO MALIGNANT AND SO DEVASTATING, THAT CIVILIZATION CANNOT TOLERATE THEIR BEING IGNORED BECAUSE IT CANNOT SURVIVE THEIR BEING REPEATED.
“THE COMMON SENSE OF MANKIND DEMANDS THAT LAW SHALL NOT STOP WITH THE PUNISHMENT OF PETTY CRIMES BY LITTLE PEOPLE. IT MUST ALSO REACH MEN WHO POSSESS THEMSELVES OF GREAT POWER AND MAKE DELIBERATE AND CONCERTED USE OF IT TO SET IN MOTION EVILS WHICH LEAVE NO HOME IN THE WORLD UNTOUCHED.
“WE WILL GIVE YOU UNDENIABLE PROOFS OF INCREDIBLE EVENTS. THE CATALOGUE OF CRIMES WILL OMIT NOTHING THAT COULD BE CONCEIVED BY A PATHOLOGICAL PRIDE, CRUELTY, AND LUST FOR POWER.
“WE CHARGE GUILT ON PLANNED AND INTENDED CONDUCT THAT INVOLVES MORAL AS WELL AS LEGAL WRONG. . . . IT IS NOT BECAUSE THEY YIELDED TO THE NORMAL FRAILTIES OF HUMAN BEINGS THAT WE ACCUSE THEM. IT IS THEIR ABNORMAL AND INHUMAN CONDUCT WHICH BRINGS THEM TO THIS BAR.”
— FROM THE OPENING ADDRESS FOR THE UNITED STATES BY SUPREME COURT JUSTICE ROBERT JACKSON AT THE NUREMBERG TRIAL OF THE NAZI WAR CRIMINALS ACCUSED OF GENOCIDE. NOVEMBER 21, 1945.

A large shipment of copies of the petition went missing in transit to Paris, supposedly seized by the United States government. Patterson was also forced to forfeit his passport and return to the United States in direct retaliation for the petition. Robeson’s passport had already been denied because of his unwillingness to recant his activism during the McCarthy-led Red Scare. The United Nations General Assembly refused to take up the petition, following behind-the-scenes pressure from the United States on member nations. The state’s persecution of the petition’s most vocal proponents, along with the silence of the mainstream media, gave credence to accusations of censorship. However, contemporary reports indicate that the petition was widely read outside of the United States. It is worth noting that the United States would not ratify the UN genocide convention until 1987.

Concerned about distribution, the Civil Rights Congress printed only a small run of each edition; his third edition was printed only two months after the first edition.

A rare document of organized Black struggle against legal and extra-legal violence, oppression, and systemic exploitation.

$150

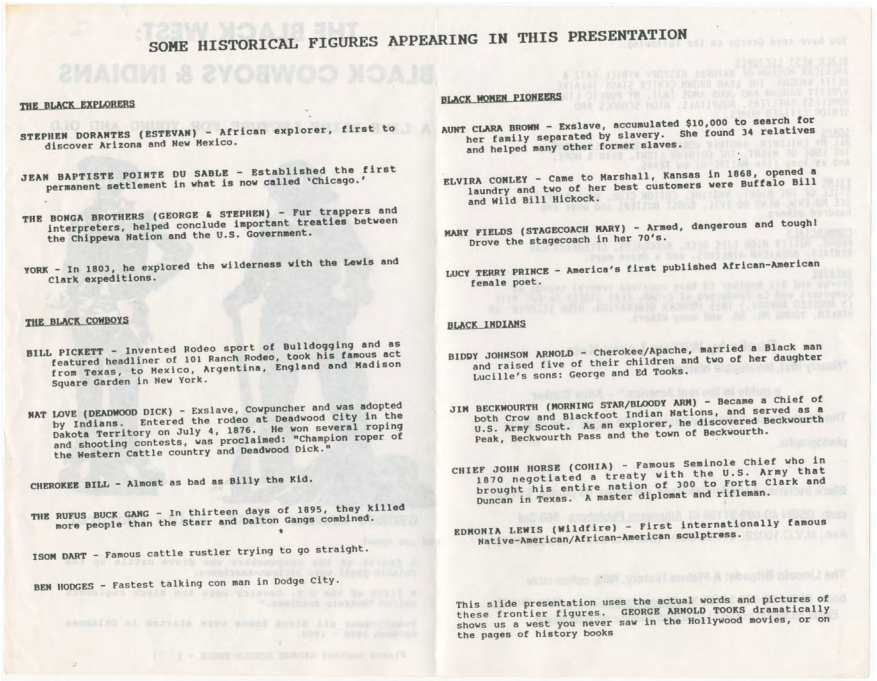

THE BLACK WEST:
BLACK COWBOYS & INDIANS
A LIVE SLIDE LECTURE FOR YOUNG AND OLD
GEORGE ARNOLD TOOKS, Slide Lecturer
id you Know?
A fourth of the cowpunchers who drove cattle up the Chisolm Trail were African-Americans.
A fifth of the U.S. Cavalry were the Black regiments called "Buffalo Soldiers."
Twenty-four all Black towns were started in Oklahoma between 1890 - 1900.
Please contact GEORGE ARNOLD TOOKS - ( )

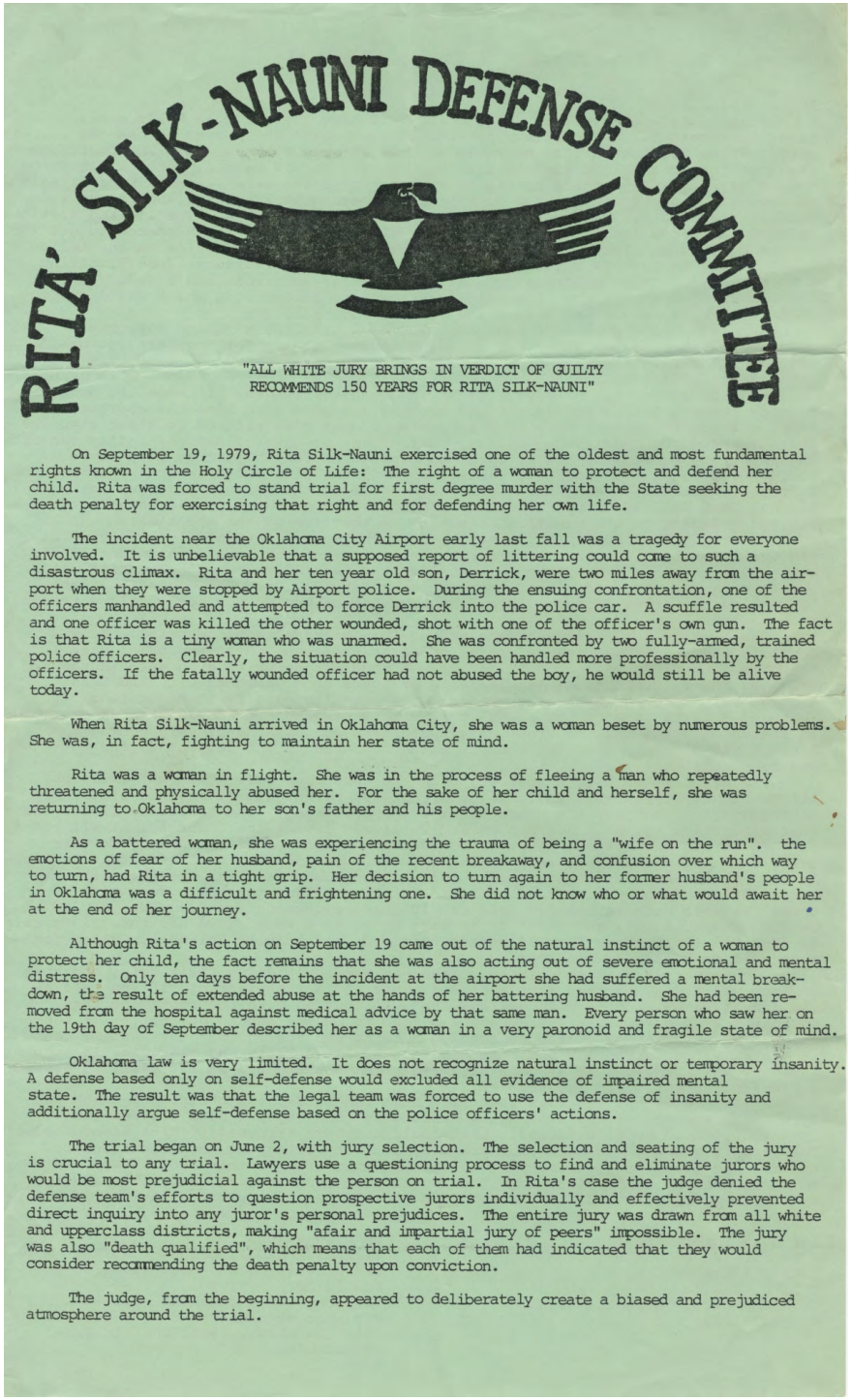
13. The Black West: Black Cowboys & Indians

Np: George Arnold Tooks, ca. 1980s. Xerox. 8 1/2 x 11 in. sheet folded into pamphlet. Near fine.

Pamphlet for lectures by George Arnold Tooks, aka George Circling Eagle. Tooks was a Black Cherokee lecturer, storyteller, and actor who traveled extensively telling stories of Black explorers, cowboys, Native Americans, and other tales from the frontier erased from the popular canon of American history. This pamphlet evidences his work, promoting his professional accomplishments and laying out the contents of his lectures in a list of historical figures appearing in his presentations. Black explorers, cowboys, Native Americans, and Black women pioneers.

$250


SOME HISTORICAL FIGURES APPEARING IN THIS PRESENTATION
THE BLACK EXPLORERS
STEPHEN DORANTES (ESTEVAN) - African explorer, first to discover Arizona and New Mexico.
JEAN BAPTISTE POINTE DU SABLE - Established the first permanent settlement in what is now called 'Chicago.'
THE BONGA BROTHERS (GEORGE & STEPHEN) - Fur trappers and interpreters, helped conclude important treaties between the Chippewa Nation and the U.S. Government.
YORK - In 1803, he explored the wilderness with the Lewis and Clark expeditions.
THE BLACK COWBOYS
BILL PICKETT - Invented Rodeo sport of Bulldogging and as featured headliner of 101 Ranch Rodeo, took his famous act from Texas, to Mexico, Argentina, England and Madison Square Garden in New York.
NAT LOVE (DEADWOOD DICK) - Exslave, Cowpuncher and was adopted by Indians. Entered the rodeo at Deadwood City in the Dakota Territory on July 4, 1876. He won several roping and shooting contests, was proclaimed: "Champion roper of the Western Cattle country and Deadwood Dick."
CHEROKEE BILL - Almost as bad as Billy the Kid.
THE RUFUS BUCK GANG - In thirteen days of 1895, they killed more people than the Starr and Dalton Gangs combined.
ISOM DART - Famous cattle rustler trying to go straight.
BEN HODGES - Fastest talking con man in Dodge City.
BLACK WOMEN PIONEERS
AUNT CLARA BROWN - Exslave, accumulated $10,000 to search for her family separated by slavery. She found 34 relatives and helped many other former slaves.
ELVIRA CONLEY - Came to Marshall, Kansas in 1868, opened a laundry and two of her best customers were Buffalo Bill and Wild Bill Hickock.
MARY FIELDS (STAGECOACH MARY) - Armed, dangerous and tough! Drove the stagecoach in her 70's.
LUCY TERRY PRINCE - America's first published African-American female poet.
BLACK INDIANS
BIDDY JOHNSON ARNOLD - Cherokee/Apache, married a Black man and raised five of their children and two of her daughter Lucille's sons: George and Ed Tooks.
JIM BECKWOURTH (MORNING STAR/BLOODY ARM) - Became a Chief of both Crow and Blackfoot Indian Nations, and served as a U.S. Army Scout. As an explorer, he discovered Beckwourth Peak, Beckwourth Pass and the town of Beckwourth.
CHIEF JOHN HORSE (COHIA) - Famous Seminole Chief who in 1870 negotiated a treaty with the U.S. Army that brought his entire nation of 300 to Forts Clark and Duncan in Texas. A master diplomat and rifleman.
EDMONIA LEWIS (Wildfire) - First internationally famous Native-American/African-American sculptress.
This slide presentation uses the actual words and pictures of these frontier figures. GEORGE ARNOLD TOOKS dramatically shows us a west you never saw in the Hollywood movies, or on the pages of history books



RITA' SILK-NAUNI DEFENSE COMMITTEE

"ALL WHITE JURY BRINGS IN VERDICT OF GUILTY
RECOMMENDS 150 YEARS FOR RITA SILK-NAUNI"

On September 19, 1979, Rita Silk-Nauni exercised one of the oldest and most fundamental rights known in the Holy Circle of Life: The right of a woman to protect and defend her child. Rita was forced to stand trial for first degree murder with the State seeking the death penalty for exercising that right and for defending her own life.

The incident near the Oklahoma City Airport early last fall was a tragedy for everyone involved. It is unbelievable that a supposed report of littering could come to such a disastrous climax. Rita and her ten year old son, Derrick, were two miles away from the airport when they were stopped by Airport police. During the ensuing confrontation, one of the officers manhandled and attempted to force Derrick into the police car. A scuffle resulted and one officer was killed the other wounded, shot with one of the officer's own gun. The fact is that Rita is a tiny woman who was unarmed. She was confronted by two fully-armed, trained police officers. Clearly, the situation could have been handled more professionally by the officers. If the fatally wounded officer had not abused the boy, he would still be alive today.

When Rita Silk-Nauni arrived in Oklahoma City, she was a woman beset by numerous problems. She was, in fact, fighting to maintain her state of mind.

Rita was a woman in flight. She was in the process of fleeing a man who repeatedly threatened and physically abused her. For the sake of her child and herself, she was returning to Oklahoma to her son's father and his people.

As a battered woman, she was experiencing the trauma of being a "wife on the run". the emotions of fear of her husband, pain of the recent breakaway, and confusion over which way to turn, had Rita in a tight grip. Her decision to turn again to her former husband's people in Oklahoma was a difficult and frightening one. She did not know who or what would await her at the end of her journey.

Although Rita's action on September 19 came out of the natural instinct of a woman to protect her child, the fact remains that she was also acting out of severe emotional and mental distress. Only ten days before the incident at the airport she had suffered a mental breakdown, the result of extended abuse at the hands of her battering husband. She had been removed from the hospital against medical advice by that same man. Every person who saw her on the 19th day of September described her as a woman in a very paronoid and fragile state of mind.

Oklahoma law is very limited. It does not recognize natural instinct or temporary insanity. A defense based only on self-defense would excluded all evidence of impaired mental state. The result was that the legal team was forced to use the defense of insanity and additionally argue self-defense based on the police officers' actions.

The trial began on June 2, with jury selection. The selection and seating of the jury is crucial to any trial. Lawyers use a questioning process to find and eliminate jurors who would be most prejudicial against the person on trial. In Rita's case the judge denied the defense team's efforts to question prospective jurors individually and effectively prevented direct inquiry into any juror's personal prejudices. The entire jury was drawn from all white and upperclass districts, making "afair and impartial jury of peers" impossible. The jury was also "death qualified", which means that each of them had indicated that they would consider recommending the death penalty upon conviction.

The judge, from the beginning, appeared to deliberately create a biased and prejudiced atmosphere around the trial.

14. Rita Silk-Nauni Defense Committee

Oklahoma City: Rita Silk-Nauni Defense Committee, [1980]. 8 ½ x 14 in., printed to recto and verso. Very good.

Large flyer published in the aftermath of Rita Silk-Nauni's sentencing in a 1980 murder case, which was ultimately thrown out a few years later, before her release in 1990.

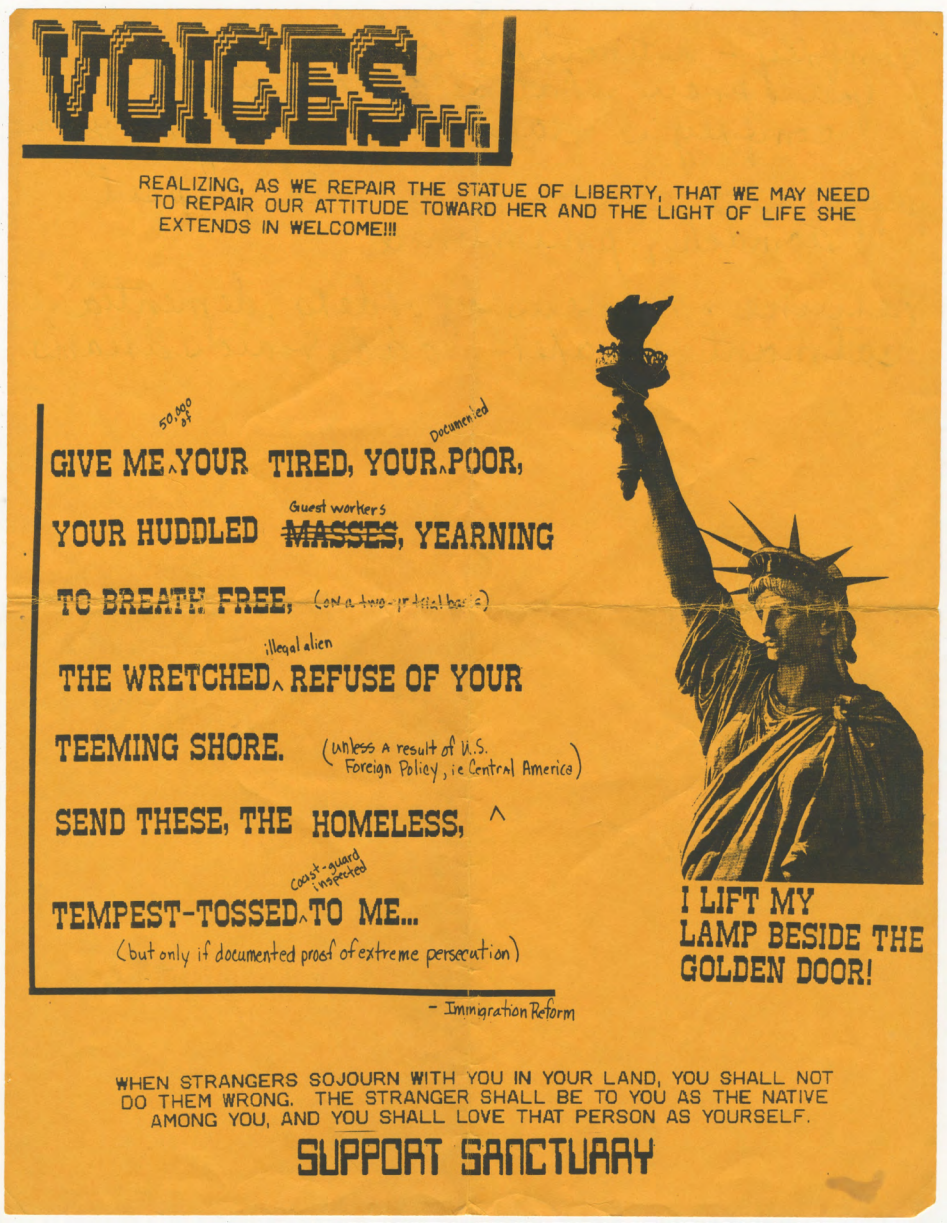
Silk-Nauni, an indigenous woman, had left her abusive husband in California and fled to Oklahoma with her son Derek. Lacking bus fare or transportation, mother and son walked two miles from the airport before they were stopped by police, who accused them of littering. When one of the police officers tried to force Derrick into the police car, Silk-Nauni went to her son's aid. In the melee, one officer was wounded and the other killed with the wounded officer's gun. Silk-Nauni, herself badly injured, was charged with first-degree murder.

During the trial, the judge banned from the courtroom images and artifacts of indigenous culture and any visible support for Silk-Nauni. The court, instead, was packed with police officers, FBI agents, and other armed law enforcement officers. Tried by an all-white, upper-middle class jury, Silk-Nauni was convicted after two days, not of first-degree murder, but of manslaughter and shooting with intent to kill. The jury recommended a 150-year sentence; the judge condemned her "to spend the rest of her life in prison … if it were up to me, I would give her more."

Organizers for her cause included American Indian Movement (A.I.M.) women Lois Red Elk and Hashi Hanta and the Feminist Women's Health Center. The 1980 conviction was overturned in 1987, after it was revealed that the prosecutor in her case withheld information from the defense and encouraged one of the police officers to give false testimony. In 1988, she pled guilty to lesser charges and was finally released in December 1990, after 10 years and 8 months in prison. The Rita Silk-Nauni Defense Committee was organized by Frances Wise (1943-2011), a longtime activist in Oklahoma, and an enrolled member of the Wichita and Affiliated Tribes.

An important document of indigenous feminist struggle against the patriarchal armed wing of the state.

$250


VOICES...
REALIZING, AS WE REPAIR THE STATUE OF LIBERTY, THAT WE MAY NEED TO REPAIR OUR ATTITUDE TOWARD HER AND THE LIGHT OF LIFE SHE EXTENDS IN WELCOME!!!
50,000 of
Documented
GIVE ME ^ YOUR TIRED, YOUR ^ POOR,
Guest workers
YOUR HUDDLED MASSES, YEARNING
TO BREATH FREE, (on a two-yr trial basis)
illegal alien
THE WRETCHED ^ REFUSE OF YOUR
TEEMING SHORE. (unless a result of U.S. Foreign Policy, ie Central America)
SEND THESE, THE HOMELESS, ^
coast-guard inspected
TEMPEST-TOSSED ^ TO ME...
(but only if documented proof of extreme persecution)
- Immigration Reform
I LIFT MY LAMP BESIDE THE GOLDEN DOOR!
WHEN STRANGERS SOJOURN WITH YOU IN YOUR LAND, YOU SHALL NOT DO THEM WRONG. THE STRANGER SHALL BE TO YOU AS THE NATIVE AMONG YOU, AND YOU SHALL LOVE THAT PERSON AS YOURSELF.
SUPPORT SANCTUARY

15. Voices... [flyer of the early Sanctuary movement]

[New York]: np, [1986]. Offset. 11 x 8 1/2 in. Very good, with holograph inscriptions on verso in an unkown hand.

Flyer protesting the Immigration Reform and Control Act of 1986, signed into law by President Ronald Reagan, which introduced criminal penalties for employers who hired undocumented immigrants, further cementing "illegal aliens" as a permanent bogey in American right wing consciousness.

The flyer presents a detournement of "The New Colossus," the sonnet inscribed on the Statue of Liberty welcoming immigrants into the U.S. It emphasizes the conditional nature of the welcome: "Send these, the homeless, tempest-tossed, ^ coast-guard inspected, to me .... but only if documented proof of extreme persecution," in a way not unlike the changes to the poem presented by the first Trump administration in 2019.

Further, the flyer promotes the support of the Sanctuary movement in the 1980s, wherein churches and institutions opened their doors to undocumented immigrants from warzones in Central America, offering shelter, food, protection, and legal aid, often in defiance of the law. The movement integrated mutual aid with a sharp critique of the U.S. Foreign Policy held to be responsible for the wars, either in full or in part.

A rare flyer for the early Sanctuary movement. No holdings listed in OCLC as of June 2026.

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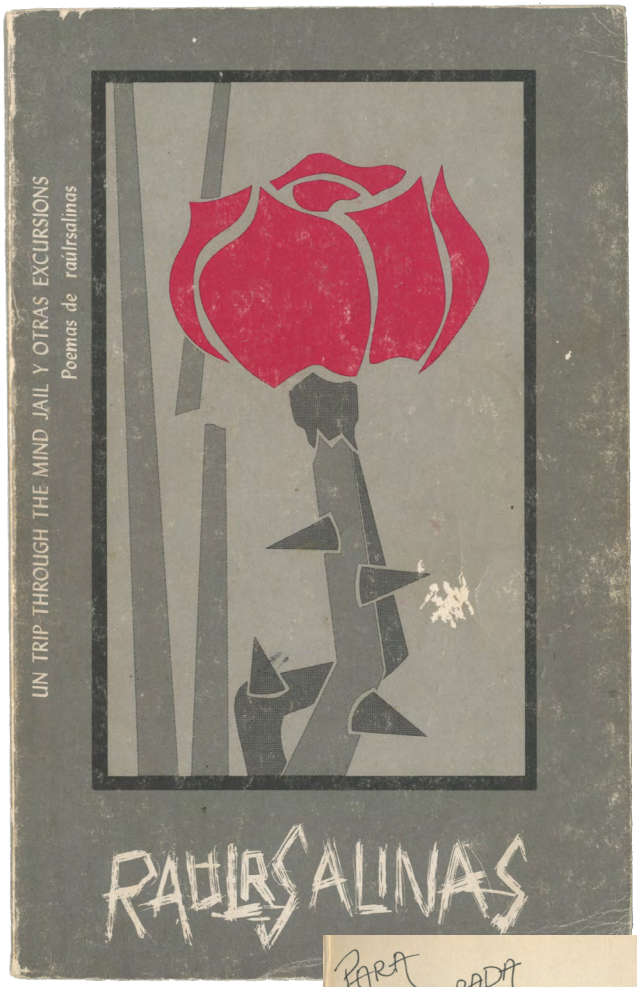

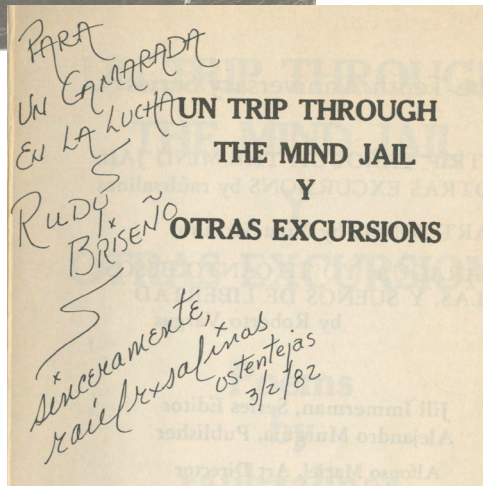

16. Un Trip Through the Mind Jail y Otras Excursions [signed]

[Chicano prison poetry, Royal Chicano Air Force]

raúlrsalinas [Raúl R. Salinas]. Jose and Malaquias Montoya, illus.

San Francisco: Editorial Pocho-Che, 1980. In wraps. 5 ¼ x 8 ¼ in. 172 pp. Text in Spanish and English. Ilustrated throughout.

Scarce book of poetry by the influential incarcerated Chicano poet and activist, illustrated by the founder of Royal Chicano Air Force and published by the Chicano poets collective Pocho-Che– this example signed and inscribed by the author to "un camarada en la lucha" [a comrade in the struggle].

An early pioneer of Chicano pinto (prisoner) poetry, notable for his use of vernacular, bilingual, and free verse aesthetics. raúlrsalinas sought to make prisoners' rights a more central focus of the Chicano Movement. Identifying as Xicanindio (indigenous identified Chicano), raúlrsalinas was also involved in the American Indian Movement (AIM) and the work to free indigenous political prisoner Leonard Peltier.

Incarcerated for over a decade (1959–1972) on marijuana-related charges, raúlrsalinas wrote extensively while in prison, including essays, letters, prose, and journalism – much of which is collected in this volume. Illustrated throughout by Royal Chicano Air Force founder, Jose Montoya, with cover illustration by Malaquias Montoya, brother of Jose, member of RCAF, and founder of the Mexican American Liberation Art Front, a pre-cursor of the RCAF.

A superb record of Chicano and indigenous organizing and poetry in prison. Not located in OCLC as of June 2026.

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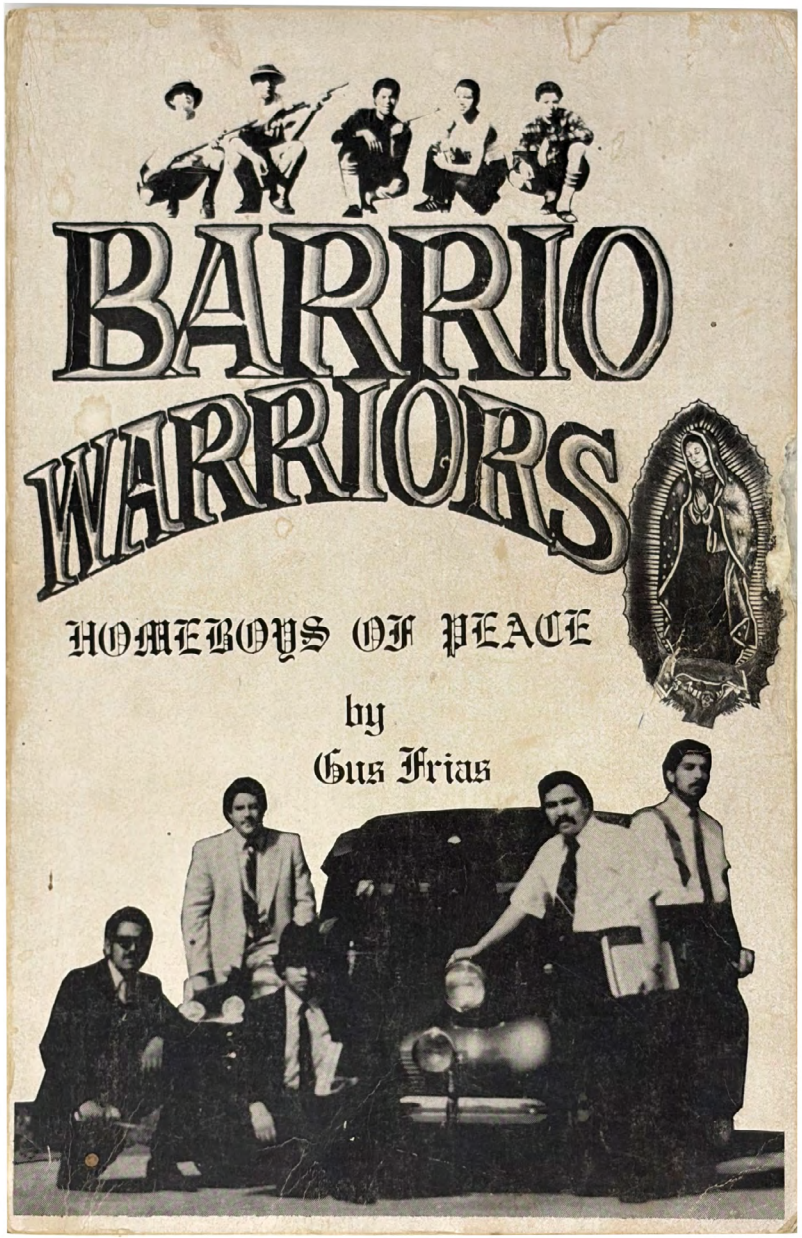


17. Barrio Warriors: Homeboys of Peace [signed and inscribed]

Gus Frias. Los Angeles: Diaz Publications, 1982. In photo-illustrated wraps. 181pp. Signed and inscribed to front flyleaf. Shelf wear and some loss at front fore edge; else very good.

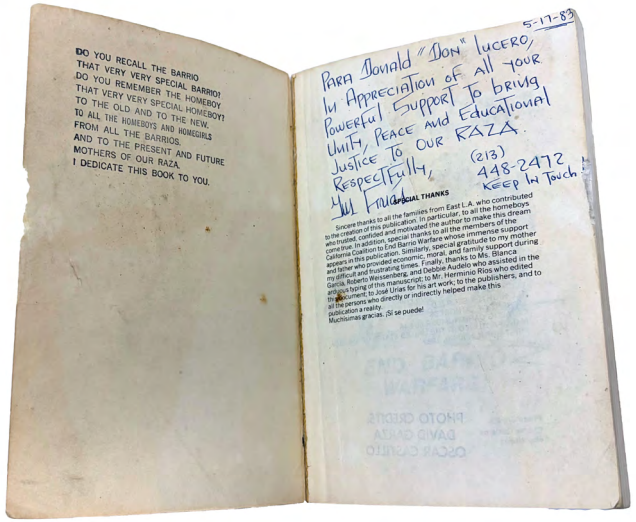
A rare self-published memoir of a young man growing up in East Los Angeles, and his path from street gangs to Chicanismo, signed and inscribed by the author.

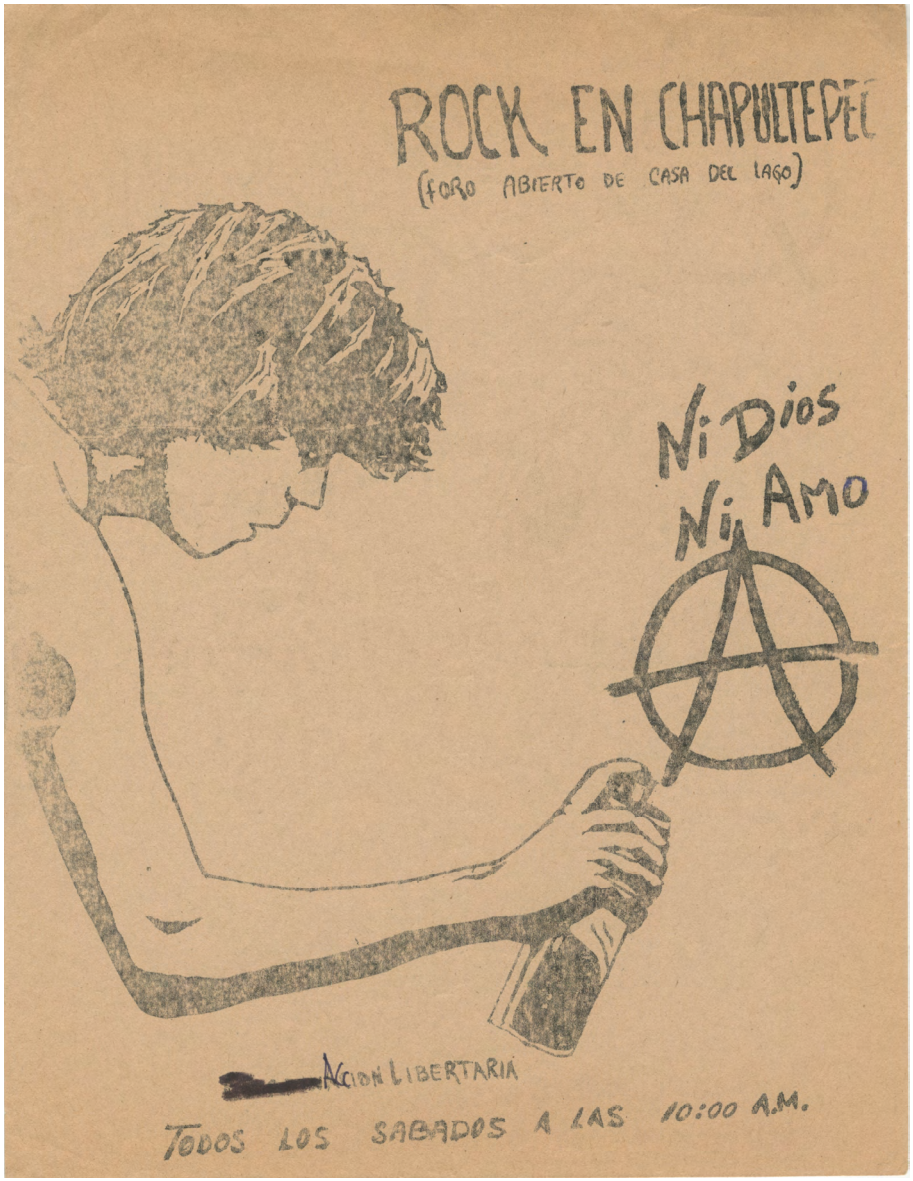
The author relates his story of growing up in the barrio and his trajectory through the streets of East Los Angeles and the University of Southern California: his experience as a young child at the Chicano Moratorium; carrying a gun from 6th grade on; gang violence and police killings, becoming chairperson of MeCHA; coordination with UFW, Centro de Accion Social Autonoma (CASA), the August 29th Movement; and his formation of an organization to "End Barrio Violence" in an effort to redirect violence away from the Chicano people and toward a broader liberation struggle.

Written during his time in graduate school, he cites Che Guevara, the Brown Berets, Marx, and other figures throughout the radical and revolutionary left. Frias tells of his hope to organize the lumpenproletariat "homeboys" that others he met in the student movement forsook, and to reach kids growing up on streets like him, and to organize so-called Barrio Warriors.

"The positive homeboy is called the Barrio Warrior…he lives and will die trying to bring unity, peace and justice to La Raza."

$450





18. Rock en Chapultepec [Mexico City anarcho-punk]

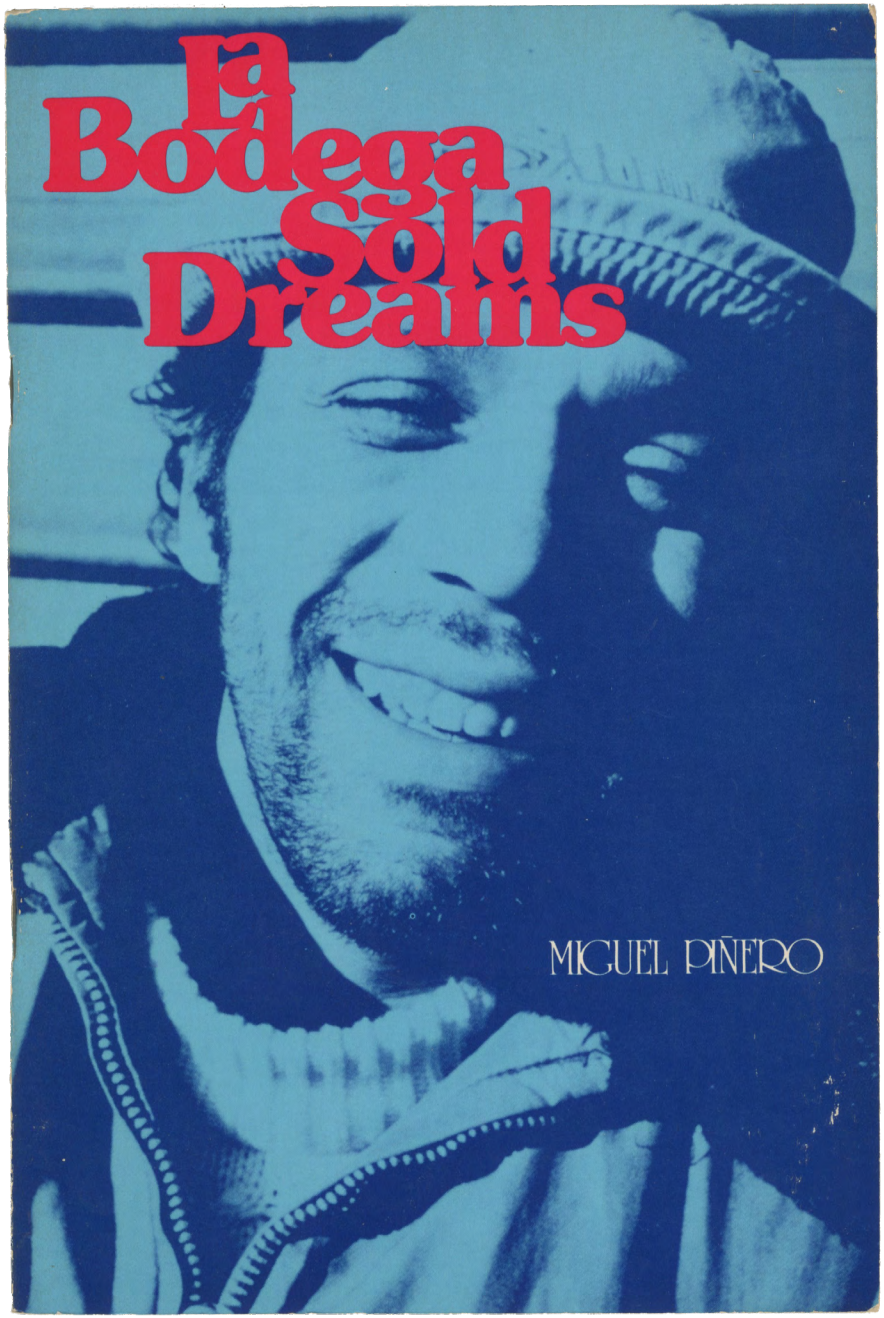
[Mexico City]: np, [c. 1980s]. Xerox. 11 x 8 ½ in. Very good, with a holograph amendment crossing out a word, and a holograph inscription reading "Accion".

Rare and striking Mexican anarcho-punk flyer.

The flyer promotes a weekly music festival in Chapultepec Park, the large central park in Mexico City, organized by anarchist punks. This flyer bears a holograph amendment to the flyer in an unknown hand, reading "Accion Libertaria [Libertarian Action]."

"Ni Dios, Ni Amo"

SOLD



19. La Bodega Sold Dreams

Miguel Piñero

Houston: Arte Público Press, 1985. Saddle-stapled in photographic wraps. 48 pp. Illustrated throughout with black-and-white photographs. Second edition. Text in Spanish and English.

The first book of poetry from the queer, formerly incarcerated artist and poet, co-founder of the Nuyorican Poets Café and collaborator with the Young Lords Party.

Piñero (1946-1988) was born in Puerto Rico and grew up in the Lower East Side of Manhattan. By 25, he had spent time in Sing Sing Prison and on Rikers Island, having been arrested for theft at age 11 and apparently hustling on the streets since he was 14.

During his time in Sing Sing, Piñero connected with an acting troupe of formerly incarcerated individuals who helped get his first poem published. His experiences of incarceration inspired much of his writing, most famously in his play Short Eyes, which explores the brutality and moral complexities of a New York detention center and would be brought to Broadway by Joseph Papp.

Piñero also helped propel the career of his partner, the painter Martin Wong, with whom he lived beginning in 1982. The two often collaborated and wrote together. Piñero passed away at the age of 41 from cirrhosis. His ashes were scattered in the Lower East Side, as requested in his "A Lower East Side Poem," published in this volume.

"Just once before I die / I want to climb up on a tenement sky / to dream my lungs out till / I cry / then scatter my ashes thru / the Lower East Side."

$350

FESTIVAL CHICANO DEL TUCSON

EXHIBITION • JANUARY 19 - APRIL 5
C.A.R.A. (Chicano Art: Resistance and Affirmation) *Exhibit*
PUBLIC OPENING, Sunday, January 19, 12-4 p.m.
TUCSON MUSEUM OF ART, 140 N. Main. Please call 624-2333 for more information.

EXHIBIT • JANUARY 28 - MARCH 2
DINNERWARE / PIMA COMMUNITY COLLEGE with ARTE HISPANO • *"Counter Colonialismo" Exhibit*
Dinnerware Artist's Cooperative Gallery, Pima Fine Arts Complex Gallery and Arte Hispano, in cooperation with Festival Chicano proudly present "Counter Colonialismo," a co-curated travelling exhibition which addresses the "Quincentenary of America"or Colombus' (Cristobal Colon) "discovery"of America. Among the exhibition's themes and issues are Art as an act of resistance, alternative views of history and aesthetics and products of colonization. Dinnerware is an artist directed, non-profit alternative artspace and forum which promotes culturally diverse and experimental work of the southwestern U.S.. For information call 792-4503

FILM SERIES • JANUARY 30 - MARCH 15
ARIZONA CENTER FOR THE MEDIA ARTS • *Cine Chicano Film Series*
Cine Chicano highlights the Chicano civil rights movement and the art movement that came out of that struggle. Cine Chicano will present films from 1954 to the present that tell the Chicano story and affirm the Chicano experience in the face of Hollywood stereotypes. It is hoped that the series will provide a greater understanding of Chicano filmmakers and raise the awareness of their creative and diverse work.
The Screening Room is located at 127 E. Congress. Screening times:Thursday at 7:30 p.m. and Sunday at 3:00 p.m. and 7:30 p.m. Admission: $3. Call 628-1737 for programming information. Films TBA.
IMAGE GALLERY will feature an Historic Exhibition by the Arizona Historical Society Mexican Heritage Project from Jan. 21 - Feb. 15, and Chicana Contemporary Art from Feb. 18 - March 15.

HUMANIST SYMPOSIUM • FEBRUARY 7 - 8
CARAS: The Many Faces of the Chicano/a Community
Tucson Museum of Art and the Arizona Humanities Council
Leo Rich Theater (TCC)

TOUR • FEBRUARY 23
Free one hour tours of Chicano murals in Tucson on the Sun Tran trolleys. Trolleys leave from TMA at 1 p.m., 2 p.m., 3 p.m. & 4 p.m. Commentators aboard the trolley will speak about the art. For more information call Tucson/Pima Arts Council at 624-0595.

THEATER • MARCH 12 - 22, & 27
BORDERLANDS THEATER
Staged reading by Chicana Playwright Silviana Wood: Caras y Mascaras at PCC on March 27 at 8:00 p.m.
• Revival of *Latins Anonymous* • *Latins Anonymous* is an irreverent, joke-a-minute whirlwind as four Latinos, two males and two females, find the humor, contradictions and ironies of Latino identity. The *Arizona Daily Star* and the *Tucson Citizen* gave the production very favorable reviews. The production runs for eight days only, March 12-22: Thursday, Friday and Saturday at 8:00 p.m. and Sunday at 3:00 p.m. at the Pima Community College Center for the Arts Proscenium Theatre. Tickets are $10 for general admission adult and $8 for senior citizen/student. Group rates are available. Ticket outlets are Dillard's and Jeff's Classical Records. For further information please call 882-8607.

MUSIC FESTIVAL • MARCH 19, 20, 21
CHICANOS POR LA CAUSA • *Viva Tucson!* at Kennedy Park

THEATRE • MARCH 28, 29 & 30
TEATRO CARMEN of Tucson and XICANINDO of Mesa • *"Teatro Campesino"*
Founded during the great Delano Grape Strike of 1965, El Teatro Campesino created and performed "actos" or short skits that dramatized the plight of the farmworkers. In 1968 they expanded the focus to include concerns of the Urban Chicano. Taking the "actos" on tour through the country, El Teatro Campesino was honored in 1969 with an Obie Award for demonstrating the politics of survival. And in 1969 and 1972 they received a Los Angeles Drama Critics Award. Since its inception, El Teatro Campesino and its founder and artistic director Luis Valdez have set the standards for Hispanic theatrical production in the U.S.

EXPOSICION • 19 de ENERO - 5 de ABRIL
CARA (Arte Chicano: Resistencia y Afirmación)
INAUGURACION PUBLICA, Domingo, 19 de Enero, 12-4 p.m.
MUSEO DE ARTE DE TUCSON, 140 N. Main. Por favor llame 624-2333 por más información.

EXPOSICION • 28 de ENERO - 2 de MARZO
DINNERWARE/PIMA COMMUNITY COLLEGE/ARTE HISPANO "Contra Colon-ialismo" Exposición La Galería Cooperativa de Artistas Hispano, en cooperación con Festival Chicanó, orgullosamente presentan "Contra Colon-ialismo." Esta exposición ambulante trata el tema del "Quinto Centenario de América" o el "descubrimiento" de America por Cristobal Colon. Los asuntos de la exposición incluyen: el arte como un acto de resistancia, vistas alternativas de historia y estética y productos de la colonización. "Dinnerware es una galleria de arte alternativo, lo cual promueve obras diversas y experimentales de la parte suroeste de los Estados Unidos. Llame 792-4503 por mas información.

SERIES DE PELICULAS • 30 de ENERO - 15 de MARZO
EL CENTRO DE MEDIOS ARTES DE ARIZONA • GALLERIA IMAGEN
Cine Chicanó subraya el movimiento chicano de los derechos civiles y el movimiento de arte que desarrolló de esa lucha. Cine Chicano presentará películas de 1954 hasta el presente, las cuales cuenten la historia chicana y afirman la experiencia chicana a pesar de los estereotipos de Hollywood. Se esperan que el serie provoró un entendimiento más amplio de los cineastas chicanos y sus obras tan diversas y creativas.
IMAGEN GALLERÍA: Historica exposición de la Historico Sociedad de Arizona 21 Enero - 15 Febrero y Chicana arte contemporaneo 18 Febrero - 15 Marzo. The Screening Room, 127 E. Congress. Juevas a las 7:30 p.m., y domingo a las 3:00 p.m. y 7:30 p.m. $3. Por más información llame 628-1737.

SIMPOSIO HUMANISTA • 7-8 de FEBRERO
CARAS: La Multiples Caras de la Comunidad Chicana de Las Humanidades de Arizona

VUELTAS • 23 de FEBRERO
"Visitas gratuitas de murales chicanos en los tranvías de Sun Tran." Los tranvías salen del Museo de Arte de Tucson a las 1:00 p.m., 2:00 p.m., 3 :00 p.m. y 4:00 p.m. Comentadores en el camión hablarán del arte chicano. Por más información llame a Consejo de Arte Tucson/Pima 624-0595.

TEATRO • 12-22 de MARZO y 27 de MARZO
TEATRO FRONTERIZO (BORDERLAND THEATER)
Renacimiento de "Latinos Anonimos" ye Recitacion dramatizada por dramaturga Silviana Wood, *Caras y Mascaras*
"Latinos Anónimos (Latins Anonymous") es una sucesión de esbocitos chistosos que tratan el humor, las contradiciones y las ironias de la identidad latina. La obra recibió muchas reseñas favorables de los periodicos "Arizona Daily Star" y "Tucson Citizen." Tendrá representaciones para solo ocho días, 12-22 de marzo. Jueves, viernes y sabado a las 8:00 p.m. y domingo as las 3:00 p.m., en Pima Community College for the Arts Proscenium Theatre Los boletos cuestan $10.00 por admisión general adulto y $8.00 por personas mayores y estudiantes. Précios reducidos por grupos. Se puede comprar boletos en Dillard's y Jeff's Classical Records. Por más información llame al 882-8607.

FESTIVAL de MUSICA • 19, 20, 21 de MARZO
CHICANOS POR LA CAUSA - Viva Tucson en el Parque Kennedy

TEATRO • 28, 29, 30 de MARZO
TEATRO CARMEN de Tucson y XICANINDO de Mesa • "El Teatro Campesino"
El Teatro Carmen fue fundado en 1965 durante La Gran Huelga de Uvas en Delano, California. El Teatro Campesino creó y produjo "actos," o esbocitos, los cuales dramatizaron el estado lamentable de los campesinos. El foco del teatro fue agrandado en 1968 para incluir la situación de los chicanos urbanos. El Teatro Campesino ha recibido muchos honores por sus obras en Los Angeles y en Nueva York. Desde su incepción, el teatro y su fundador y director artistico Luis Valdez, han establecido los niveles por presentaciones de teatro hispano en los Estados Unidos.

HUMANIST SYMPOSIUM
"CARAS: The Many Faces of the Chicano Community"

FRIDAY, FEBRUARY 7, 1992

9:30 - 11:00 **Viewing of CARA exhibition**
11:00 - 12:00 **Dr. Tomas Ybarra Frausto,** *Keynote Speaker*
12:00 - 1:00 **Lunch**
1:30 - 3:15 **PANEL I**
Artistas de Arizona (CARA participants)
The philosophy of Chicano art, personal view of the CARA exhibition and their respective disciplines including painting, mural, sculpture,ceramics and photography.
Moderator: Robert Yassin, Executive Director of the Tucson Museum of Art.
Liz Lerma Bowerman, Roberto Buitron, Alex Garza, Antonio Pazos, David Tineo, Martin Moreno, Zarco Guerrero and Larry Yanez
3:30 - 5:50 **PANEL II**
Historical Context of the Chicano Movement
Examine the origins, context and history of the Chicano and other Mexican-American protest movements. *Moderator: Aristeo Brito, head of Spanish / Pima Community College.*
Raquel Rubio Goldsmith, Guadalupe Castillo, Dr. Antonio Rios-Bustamante & Christine Marin

SATURDAY, FEBRUARY 8, 1992

9:30 - 10:30 **PANEL III**
Chicano Politics and the Movement
Examine political ideology and organization of the Chicano movement. The movement was a political catalyst that broadened the participation and representation of Mexican-Americans.
Moderator: John Garcia, Head of Political Science, University of Arizona. Raul Grijalva, Saloman Baldenegro and Dolores Carrion
12 - 1 **Lunch**
1:30 - 3:15 **PANEL IV**
Cultural and Educational Perspectives of the Chicano Movement
Examine the cultural and educational aspirations, dynamics and achievements of the Chicano movement including Bi-lingual Education, Mexican-American Studies and Affirmative Action.
Moderator: Dr. Ana Perches, Asst. Professor of Spanish, University of Arizona. Olivia Arrieta, Dr.Macario Saldate, Arturo Rosales and Adalberto Guerrero
3:30 - 5:00 **PANEL V**
Los Nuevos Movimientos: Visions of the Future
Examine the implications of the Chicano movement and the possibilities for future movements of Resistance and Affirmation from La Raza. *Moderator: Dr. Antonio Rios-Bustamante.*
Dr.Tomas Ybarra Frausto, Raquel Rubio Goldsmith, Isabel Garcia, Dr.Celestino Fernandez, Dr.Charles Tatum, Lupe Castillo, Susan Gonzalez-Baker
6:00 - 8:00 **RECEPTION**
Tucson Museum of Art

VIERNES, 7 de FEBRERO

9:30 - 11:00 **Presentación de la exposición CARA**
11:00 - 12:00 **Dr. Tomas Ybarra Frausto**, Primer Orador
12:00 - 1:00 **Almuerzo**
1:30 - 3:15 **PANEL I**
Artistas de Arizona (participantes de CARA)
La filosofía de arte Chicano, los puntos de vista de la exposición CARA de participantes a través de sus respectivas disciplinas, como la pintur, mural, escultura, cerámica y fotografía.
Moderador: Robert Yassin, Director Ejecutivo del Museo de Arte de Tucson. Liz Lerma Bowerman, Roberto Buitron, Alex Garza, Antonio Pazos, David Tineo, Martin Moreno, Zarco Guerrero y Larry Yanez
3:00 - 5:50 **PANEL II**
El Contexto Historico del Movimiento Chicano
Análisis de los orígenes y la historia del movimiento Mexicano/Americano.
Moderador: Aristeo Brito, Director, Departmento de Espanol, PCC. Raquel Rubio Goldsmith, Guadalupe Castillo, Dr. Antonio Rios-Bustamante y Christine Marin

SABADO, 8 de FEBRERO

9:30 - 10:30 **PANEL III**
Política Chicana y El Movimiento
Estudio de la ideología política y de la organización del movimiento chicano. El movimiento fue un catalizador político, lo cual amplió la participación y representación del comunidad Mexicano/Americano. *Moderador: John Garcia, Director, Departmento de Política Ciencia, UA.* Raul Grijalva, Saloman Baldenegro y Dolores Carrion
12:00 - 1:00 **Almuerzo**
1:30 - 3:15 **PANEL IV**
Perspectivas culturales y Educativas del Movimiento Chicano
Examen de las aspiraciones culturales y educativas, dinámicas y logros del movimiento chicano, los cuales incluyen educación bilingue, estudios mexicanos-americanos, y acción afirmativa. *Moderador: Dr. Ana Perches, Asistente Profesor de Espanol, UA.* Olivia Arrieta, Rd. Macario Saldate, Arturo Rosales y Adalberto Guerrero
3:00 - 5:00 **PANEL V**
Los Nuevos Movimientos: Visiones del Futuro
Discusión de las implicasiones del movimiento chicano y los posibilidades para movimientos de resistencia y afirmación de La Raza en el futuro. *Moderador: Dr. Antonio Rios-Bustamante.*
Dr. Tomas Ybarra Frausto, Dr. Charles Tatum, Guadalupe Castillo, Susan Gonzalez-Baker, Isabel Garcia, Dr. Celestino Fernandez y Raquel Rubio Goldsmith
6:00 - 8:00 **RECEPCION**
Museo del Art Tucson

20. Chicano Art: Resistance and Affirmation 1965 - 1985 [pamphlet]

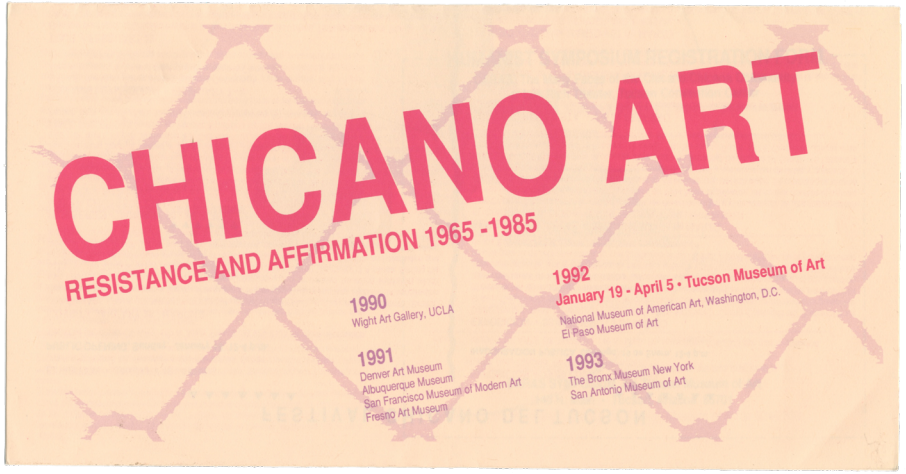
Tucson: Tucson Museum of Art, 1992. Offset. 11 x 5 ¾ in. mailer, folds out to 17 x 11 in. sheet. Very good.

Exhibition pamphlet for the Chicano Art: Resistance and Affirmation 1965 - 1985 (CARA) in Tucson, Arizona.

CARA was a traveling exhibit of Chicano artists that toured the United States from 1990 through 1993, and visited ten major cities. The exhibition featured over 128 individual works by about 180 different Chicano artists, and was tthe first major Chicano museum exhibition to travel the U.S.

OCLC locates two examples as of June 2026.

SOLD



IN PROGRESS
19 artists creating murals in an open studio setting on the walls of:
Galeria de la Raza/Studio 24
2851 24th St. (at Bryant)
San Francisco
May 4 - June 12, 1982
Reception: Saturday, May 29, 3 - 6 p.m.
Galeria Hours: Tuesday - Saturday, 1 - 6 p.m.
The public is encouraged to drop in to see the artists at work.
ARTISTS
Miranda Bergman
Tony Chavez
Juan Fuentes
Daniel Galvez
Rayvan Gonzales
Nancy Hom
K.O.
Lisa Kokin
Yolanda Lopez
Raul Martinez
Emmanuel Montoya
Jane Norling
Ray Patlan
Michael Rios
Patricia Rodriguez
Spain Rodriguez
Herbert Siguenza
Xavier Viramontes
Rene Yanez
Joint reception for the show IN PROGRESS and for Michael Rios's newly completed minipark mural:
Mural Park Reception, 1 - 3 p.m.
(24th St. between Bryant and York)
Gallery Reception, 1 - 6 p.m.
Music by "Alma Del Barrio"
For more information call: 826-8009.
Poster design by Dan Hubig and Cecilia Brunazzi Photos by Yolanda Lopez and K.O.

21. Progress in Process: A Catalogue [with] In Process [poster]

[Chicanx muralism, Galeria de la Raza]

San Francisco: Galeria de la Raza/Studio 24, 1982. Catalog: staplebound in wraps. Illustrated throughout 35 pp. [with] Offset poster: 12 x 21 in. Both very good.

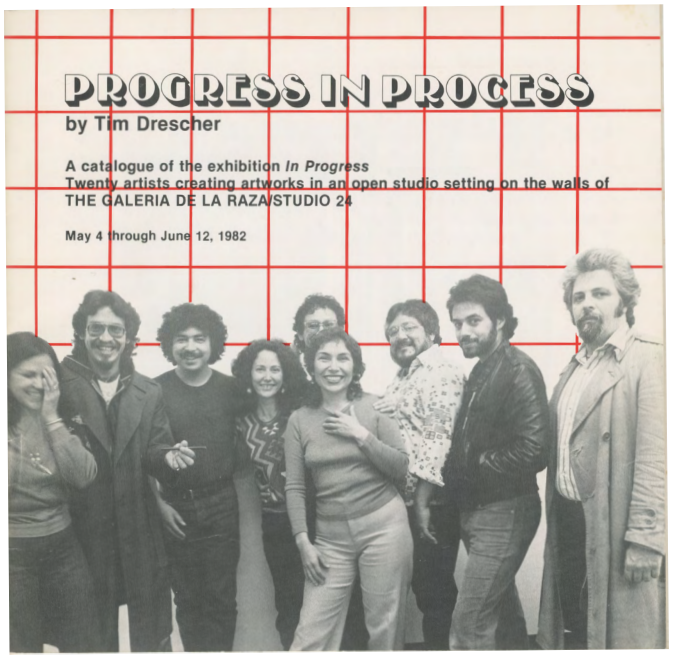
The rare exhibition catalog and poster for this series of ephemeral murals by 20 Chicano artists, including foundational figures in the scene, such as Patricia Rodriguez, Yolanda López, Daniel Galvez, and Michael Rios.

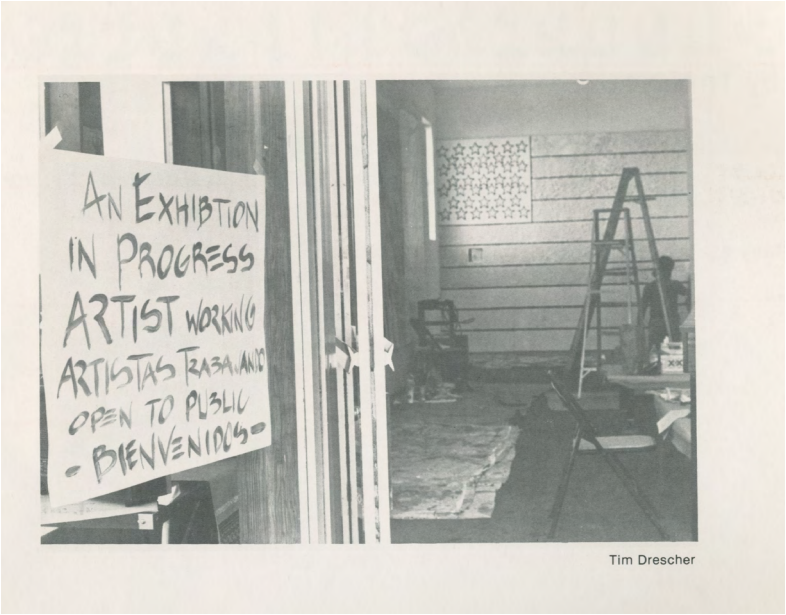
The exhibition, conceived as an open studio setting over two months in 1982, featured a number of influential and lesser-known Chicano and Chicana artists**.** Many were involved in Mission Gráfica, La Raza Graphics, and other important but short-lived arts projects during the Chicano movement.

Many of the artists were also of indigenous heritage, and in their political-artistic work in the years since this show, have continued to engage with these identities. Among them is Patricia Rodriguez, one of the founders of Mujeres Muralistas, who later worked as a teacher at the Institute for American Indian Arts.

The open studio concept allowed for ongoing painting, criticism, and community engagement, breaking down conventional barriers for community members to engage with gallery and museum artwork. This catalog documents the murals throughout its pages, providing a rare record of the ephemeral work.

Founded by a significant group of Chicano artists and activists in 1970, including Rupert García, Manuel Villamor, Ralph Maradiaga, and René Yañez, Galeria de la Raza was a central node of the Chicano civil rights movement in San Francsico, acting not just gallery but community center. It offered for a place for celebrations of Chicano culture and artwork not accepted by the mainstream.


PROGRESS IN PROCESS
by Tim Drescher
A catalogue of the exhibition *In Progress*
Twenty artists creating artworks in an open studio setting on the walls of
THE GALERIA DE LA RAZA/STUDIO 24
May 4 through June 12, 1982



Tim Drescher

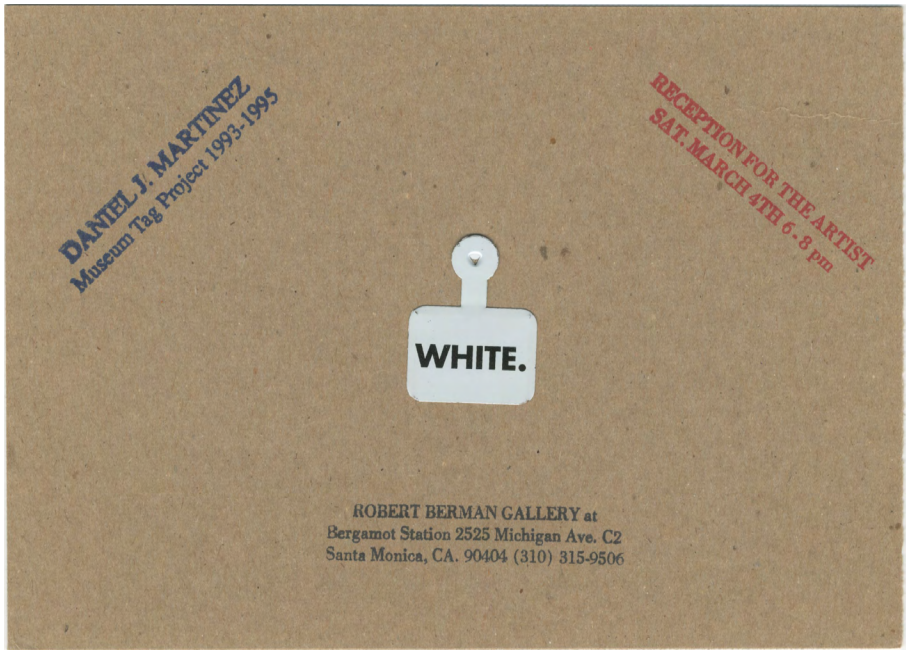
Though the poster advertises 19 artists, the catalog lists 20 – the Black woman artist Regina Mouton was a late addition, invited to collaborate with Juan Fuentes. Together, they painted "The Last Supper," depicting military leaders dining over the bodies of children – an explicit critique of the dictatorships ripping across Latin America and the Global South, and further positioning the exhibition within a Third Worldist political-artistic project.

The exhibition later traveled to several more Chicano arts spaces throughout California, adding mural panels from more artists, including Royal Chicano Air Force (RCAF) artists José Montoya, Juanishi Orosco, and Esteban Villa, though we have been unable to locate any traces of these later shows. The murals, likely painted on Masonite panels, have not survived.

Ephemera from the early years of Galeria de la Raza remains remarkably scarce, and documentation of this important exhibition especially so. OCLC locates 8 examples of the catalog as of June 2026, and none of the poster.

"The show is its process. The artworks are merely archaeological remnants."

SOLD


DANIEL J. MARTINEZ
Museum Tag Project 1993-1995
RECEPTION FOR THE ARTIST
SAT. MARCH 4TH 6 - 8 pm
WHITE.
ROBERT BERMAN GALLERY at
Bergamot Station 2525 Michigan Ave. C2
Santa Monica, CA. 90404 (310) 315-9506

22. "WHITE" - Daniel J. Martinez Museum Tag Project 1993 - 1995

Daniel J. Martinez

Santa Monica: Robert Berman Gallery, 1995. Offset with mounted museum tag. 7 x 5 in. Very good

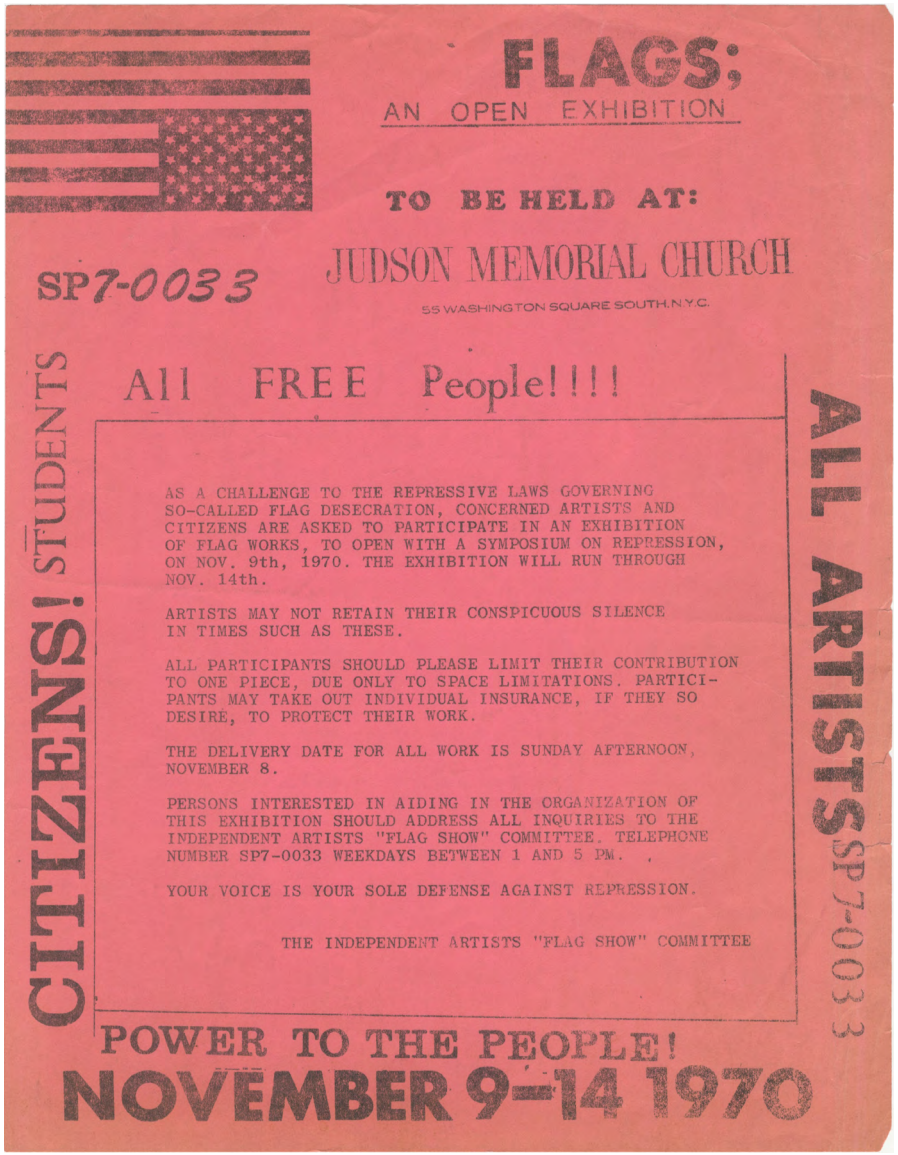
Postcard for an exhibition of Daniel J. Martinez' Museum Tag Project, the radical 1990s investigation of race in the art world.

The project exhibited the museum admission tags that Martinez originally created for the 1993 Whitney Biennial: instead of a regular admissions tag, visitors were given the artists' custom-made tags that substituted his own words on the Whitney pins. All of Martinez tags were variations and fragments of the sentence "I can't imagine ever wanting to be white;" each tag thus consisted of phrases such as "IMAGINE," "EVER WANTING," "WHITE,""I CANT," and "TO BE."

Martinez, a former member of the Chicano art collective Asco, is a Los Angeles-based intermedia artist. He came up with the words as a response to the conditions of the society that I found myself living in ... I must have heard a million times people saying how they didn't want to be minorities. Well, why do you think we want to be you? Why do you think that whiteness is the pinnacle of success? What happens if you [don't] want to be white, if you categorically reject that? The only strategy that made sense to me was to flip whiteness back on itself."

The exhibition became a major point of contention and '90s culture wars: "I remember even former Mayor Koch, who had a radio show, accused the museum of fascism because he said we forced people to wear badges that declared that being white was no good," said David Ross, who was director of the Whitney at the time. This 1995 showing was the first exhibition of the tags after the Whitney exhibition. Ephemera from the project remains scarce; OCLC locates no holdings of the tags or related materials as of June 2026.

$250


FLAGS;
AN OPEN EXHIBITION
TO BE HELD AT:
JUDSON MEMORIAL CHURCH
55 WASHINGTON SQUARE SOUTH, N.Y.C.
SP7-0033
All FREE People!!!!
AS A CHALLENGE TO THE REPRESSIVE LAWS GOVERNING SO-CALLED FLAG DESECRATION, CONCERNED ARTISTS AND CITIZENS ARE ASKED TO PARTICIPATE IN AN EXHIBITION OF FLAG WORKS, TO OPEN WITH A SYMPOSIUM ON REPRESSION, ON NOV. 9th, 1970. THE EXHIBITION WILL RUN THROUGH NOV. 14th.
ARTISTS MAY NOT RETAIN THEIR CONSPICUOUS SILENCE IN TIMES SUCH AS THESE.
ALL PARTICIPANTS SHOULD PLEASE LIMIT THEIR CONTRIBUTION TO ONE PIECE, DUE ONLY TO SPACE LIMITATIONS. PARTICIPANTS MAY TAKE OUT INDIVIDUAL INSURANCE, IF THEY SO DESIRE, TO PROTECT THEIR WORK.
THE DELIVERY DATE FOR ALL WORK IS SUNDAY AFTERNOON, NOVEMBER 8.
PERSONS INTERESTED IN AIDING IN THE ORGANIZATION OF THIS EXHIBITION SHOULD ADDRESS ALL INQUIRIES TO THE INDEPENDENT ARTISTS "FLAG SHOW" COMMITTEE. TELEPHONE NUMBER SP7-0033 WEEKDAYS BETWEEN 1 AND 5 PM.
YOUR VOICE IS YOUR SOLE DEFENSE AGAINST REPRESSION.
THE INDEPENDENT ARTISTS "FLAG SHOW" COMMITTEE
CITIZENS! STUDENTS
ALL ARTISTS SP7-0033
POWER TO THE PEOPLE!
NOVEMBER 9-14 1970

23. Flags: An Open Exhibition to be held at Judson Memorial Church [People's Flag Show]

[Faith Ringgold, Yvonne Rainer, Jon Hendricks]

[New York]: Judson Memorial Church, 1970. Xerox. 8 1/2 x 11 in. Very good.

The rare flyer promoting an open call for the People's Flag Show, organized by Faith Ringgold, Jean Toche, and Jon Hendricks at Judson Memorial Church in 1970 - an exhibition ultimately raided by police, with the organizers arrested and charged with flag desecration.

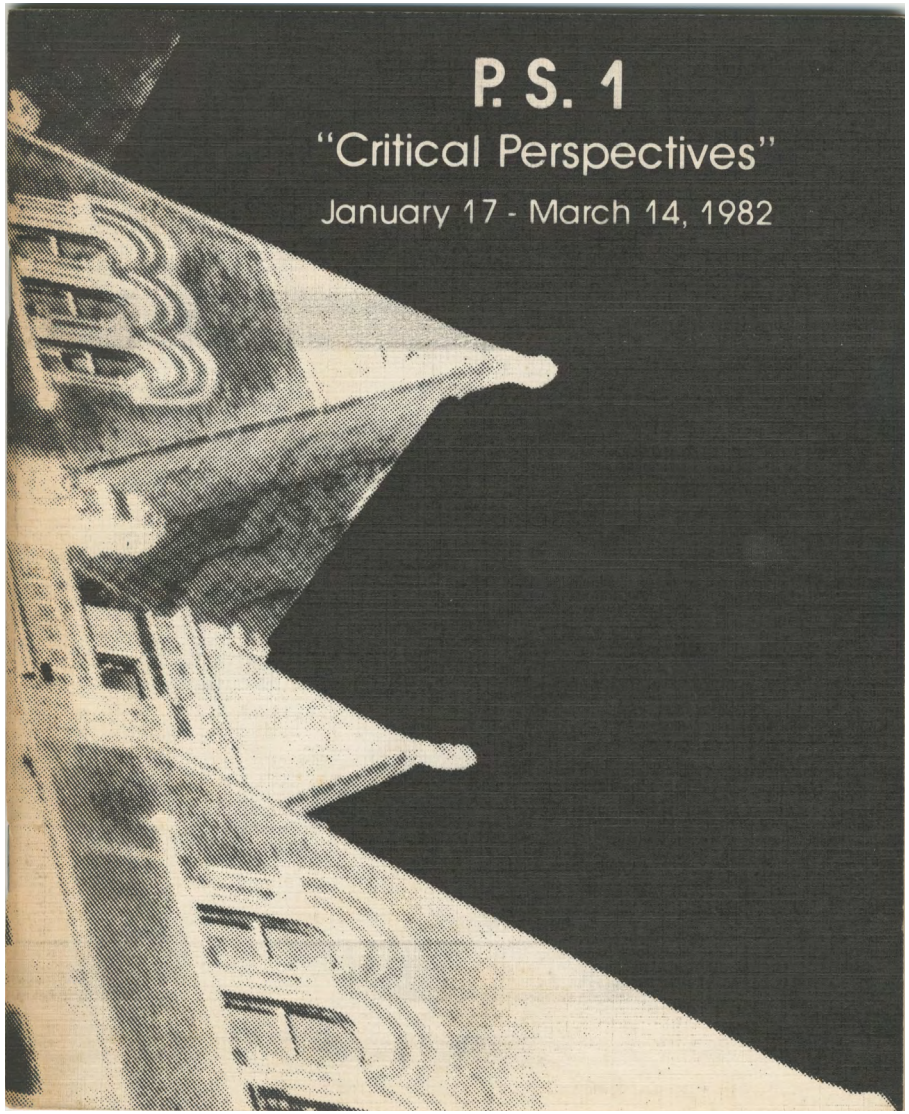
Ringgold, Hendrick and Toche did not do any selection and displayed all submitted works at the exhibition. Altogether, more than 150 works of all kinds were displayed at the Judson Memorial Church. They included both professional art pieces by famous artists (for reasons of caution, some of the most renowned artists decided to sign their works using pseudonyms) and entirely amateur expressions of rage, frustration and plain anger at the government's actions. Notable artists and activist involved included Kate Millett, Abbie Hoffman, and Yvonne Rainer.

The exhibition began with a flag burning, and ended with a police raid that interrupted the show and saw the arrest of the three organizers. Rainer, in what she described as "a double-barreled attack on repression and censorship" contributed a variation of her iconic performance "Trio A" titled "Trio A with Flags;" the dancers performed the original work wearing only an American flag tied like a bib around the neck.

A striking document of the convergence of avant-garde art and radical politics, resulting in the striking agit-prop protest, art, and performance associated with the late 1960s and early 1970s.

OCLC locates only one holding as of June 2026.

SOLD



24. P.S. 1 "Critical Perspectives" January 17 – March 14, 1982

Long Island City: The Institute for Art and Urban Resources, Inc., 1982. Offset. 8 1/4 x 6 3/4 in. [48pp]. Very good.

An early exhibition catalog for the "Critical Perspectives" show at P.S. 1, then still known as the Institute for Art and Urban Resources Inc., years before its merger with MoMA.

The catalog features essays by curators Linda Burnham, Ronny Cohen, Edit deAk, John Howell, Thomas Lawson, Joseph Masheck, and others; and documents the following artists in the exhibition: Yoko Ono, Ericka Beckman, Alan Vega, Jonathan Borofsky, Futura 2000, Pooh Kaye, Deborah Kass, Marc Kreisel, and others, as well as detailing "The Wild Art Show" curated by Faith Ringgold.

Opened in 1976, PS1 operated as an independent contemporary art exibition space for years before its merger with MoMA at the turn of the century. Catalogs from the early years of the space remain scarce.

$150

Performance – Slide Text Film
DIRTY PICTURES is a viniculum, a copulation of domestic and pre-literal erotic artifacts which answers the question: "can a lonely, impoverished genital find happiness in a forgotten mining town?"
PRINTED AT THE OPEN STUDIO PRINT SHOP RHINEBECK NEW YORK
Dirty Pictures
by
Carolee Schneemann
with Larry Miller Brandy Dawn Shiner
Lawrence Worshaw Mark Daniels
Performance
Friday 22 February 8pm contribution
Collective for Living Cinema

25. Dirty Pictures

Carolee Schneeman

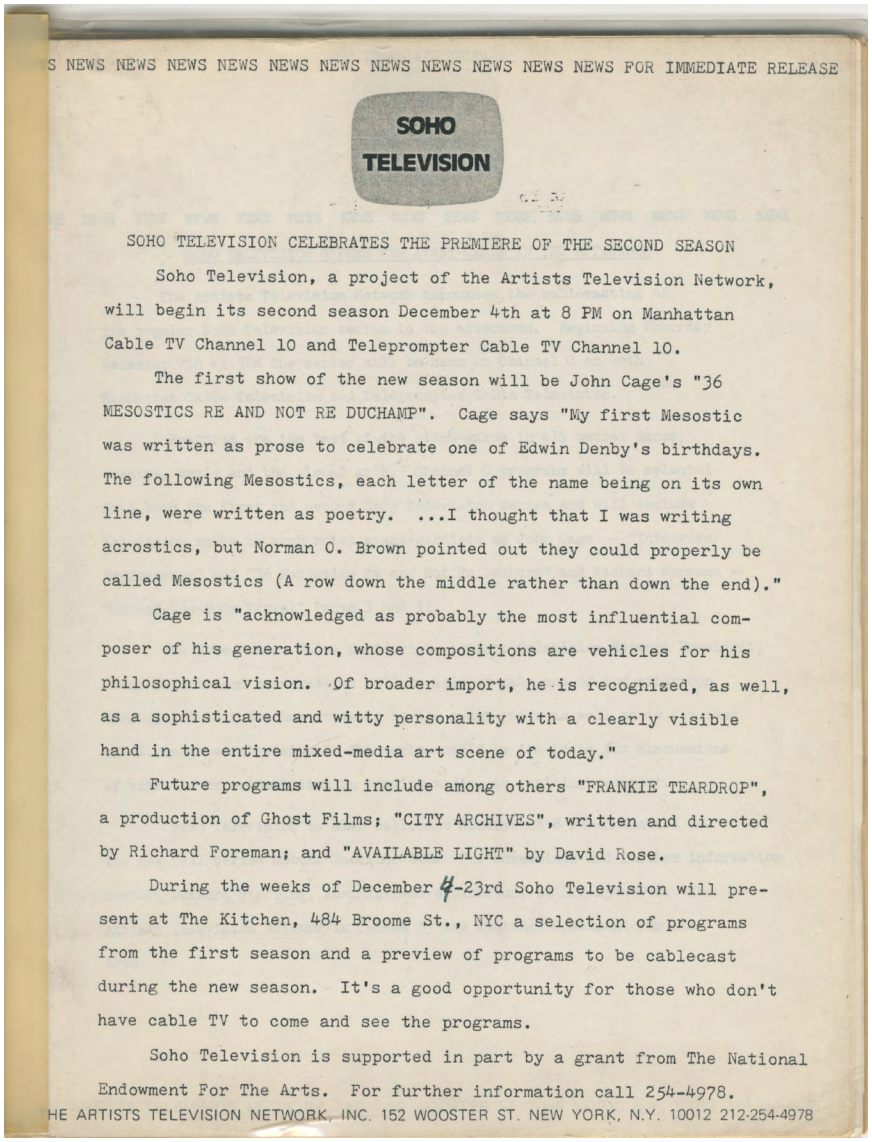
New York: Collective for Living Cinema, [1980]. Offset. 11 x 8 ½ in. Near fine.

Flyer promoting Dirty Pictures, a performance by Carolee Schneemann at the Collective for Living Cinema, a downtown avant-garde film venue that cultivated the work of Ken Jacobs, Nick Zedd, Johanvan der Keuken, Yvonne Rainer, and others.

The performance was a celebrated example of the artist's signature kinetic theater, alongside slides of text on film, and a selection of nude collages. Schneeman's work, which materialized the process of painting as a live performance, was intended to polemicize the painting as a masculine form of art. On verso, the flyer features a schedule of other Schneeman events at the Living Cinema.

A rare piece of artists ephemera from the groundbreaking feminist artist.

SOLD



S NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS FOR IMMEDIATE RELEASE

SOHO TELEVISION

SOHO TELEVISION CELEBRATES THE PREMIERE OF THE SECOND SEASON

Soho Television, a project of the Artists Television Network, will begin its second season December 4th at 8 PM on Manhattan Cable TV Channel 10 and Teleprompter Cable TV Channel 10.

The first show of the new season will be John Cage's "36 MESOSTICS RE AND NOT RE DUCHAMP". Cage says "My first Mesostic was written as prose to celebrate one of Edwin Denby's birthdays. The following Mesostics, each letter of the name being on its own line, were written as poetry. ...I thought that I was writing acrostics, but Norman O. Brown pointed out they could properly be called Mesostics (A row down the middle rather than down the end)."

Cage is "acknowledged as probably the most influential composer of his generation, whose compositions are vehicles for his philosophical vision. Of broader import, he is recognized, as well, as a sophisticated and witty personality with a clearly visible hand in the entire mixed-media art scene of today."

Future programs will include among others "FRANKIE TEARDROP", a production of Ghost Films; "CITY ARCHIVES", written and directed by Richard Foreman; and "AVAILABLE LIGHT" by David Rose.

During the weeks of December 4-23rd Soho Television will present at The Kitchen, 484 Broome St., NYC a selection of programs from the first season and a preview of programs to be cablecast during the new season. It's a good opportunity for those who don't have cable TV to come and see the programs.

Soho Television is supported in part by a grant from The National Endowment For The Arts. For further information call 254-4978.

HE ARTISTS TELEVISION NETWORK, INC. 152 WOOSTER ST. NEW YORK, N.Y. 10012 212-254-4978

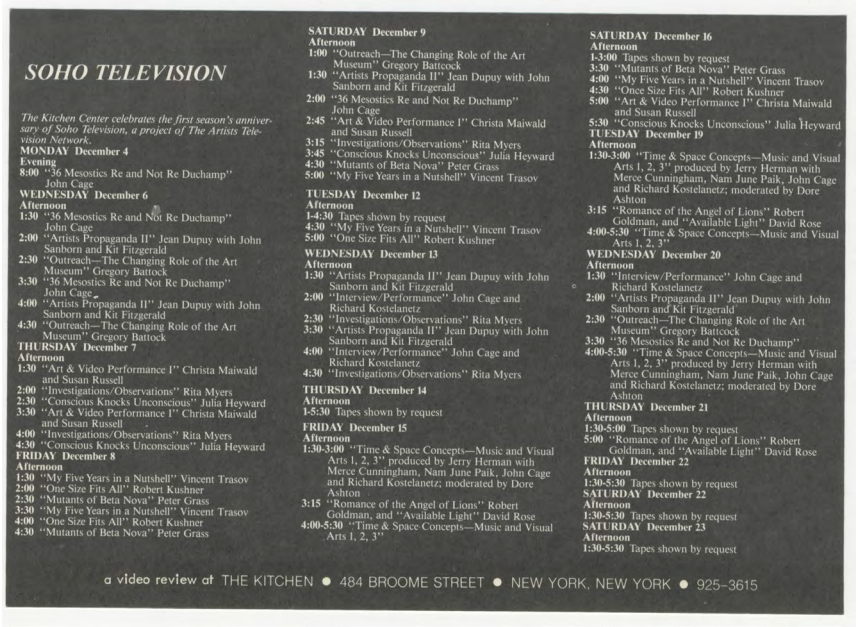
26. Soho Television Celebrates the Premier of the Second Season [with] two postcards for Soho Television

[John Cage, Nam June Paik, Julia Heyward, Jean Dupuy...]

New York: The Artists Television Network, 1978. One press packet, clip-bound in card folder. 8 ¾ x 11 ¼ in. [33] pp. Very good. [with] two postcards, 5 ¾ x 3 ¾ in. & 7 x 5 in.

Rare promotional material from Soho Television, the avant-garde public television project that filmed, financed, promoted, and distributed video art by John Cage, Nam June Paik, Laurie Anderson, Richard Kostelanetz, Merce Cunningham, and Jean Dupuy.

In 1976, exhibition facilities, the Kitchen, Global Village, and Anthology Film Archives joined with a number of individuals to organize Cable SoHo in an attempt to place video art on Manhattan Cable Television. Later that year, the Artists' Television Network (ATN) was incorporated, and the first season began in 1977. The non-profit corporation provided production and post-production facilities, and paid expenses incurred during production. Programming started on December 9, 1976, and by 1983 regular programming came to an end and the activities of ATN were discontinued.



SOHO TELEVISION

The Kitchen Center celebrates the first season's anniversary of Soho Television, a project of The Artists Television Network.

MONDAY December 4
Evening
8:00 "36 Mesostics Re and Not Re Duchamp" John Cage

WEDNESDAY December 6
Afternoon
1:30 "36 Mesostics Re and Not Re Duchamp" John Cage
2:00 "Artists Propaganda II" Jean Dupuy with John Sanborn and Kit Fitzgerald
2:30 "Outreach—The Changing Role of the Art Museum" Gregory Battcock
3:30 "36 Mesostics Re and Not Re Duchamp" John Cage
4:00 "Artists Propaganda II" Jean Dupuy with John Sanborn and Kit Fitzgerald
4:30 "Outreach—The Changing Role of the Art Museum" Gregory Battcock

THURSDAY December 7
Afternoon
1:30 "Art & Video Performance I" Christa Maiwald and Susan Russell
2:00 "Investigations/Observations" Rita Myers
2:30 "Conscious Knocks Unconscious" Julia Heyward
3:30 "Art & Video Performance I" Christa Maiwald and Susan Russell
4:00 "Investigations/Observations" Rita Myers
4:30 "Conscious Knocks Unconscious" Julia Heyward

FRIDAY December 8
Afternoon
1:30 "My Five Years in a Nutshell" Vincent Trasov
2:00 "One Size Fits All" Robert Kushner
2:30 "Mutants of Beta Nova" Peter Grass
3:30 "My Five Years in a Nutshell" Vincent Trasov
4:00 "One Size Fits All" Robert Kushner
4:30 "Mutants of Beta Nova" Peter Grass

SATURDAY December 9
Afternoon
1:00 "Outreach—The Changing Role of the Art Museum" Gregory Battcock
1:30 "Artists Propaganda II" Jean Dupuy with John Sanborn and Kit Fitzgerald
2:00 "36 Mesostics Re and Not Re Duchamp" John Cage
2:45 "Art & Video Performance I" Christa Maiwald and Susan Russell
3:15 "Investigations/Observations" Rita Myers
3:45 "Conscious Knocks Unconscious" Julia Heyward
4:30 "Mutants of Beta Nova" Peter Grass
5:00 "My Five Years in a Nutshell" Vincent Trasov

TUESDAY December 12
Afternoon
1-4:30 Tapes shown by request
4:30 "My Five Years in a Nutshell" Vincent Trasov
5:00 "One Size Fits All" Robert Kushner

WEDNESDAY December 13
Afternoon
1:30 "Artists Propaganda II" Jean Dupuy with John Sanborn and Kit Fitzgerald
2:00 "Interview/Performance" John Cage and Richard Kostelanetz
2:30 "Investigations/Observations" Rita Myers
3:30 "Artists Propaganda II" Jean Dupuy with John Sanborn and Kit Fitzgerald
4:00 "Interview/Performance" John Cage and Richard Kostelanetz
4:30 "Investigations/Observations" Rita Myers

THURSDAY December 14
Afternoon
1-5:30 Tapes shown by request

FRIDAY December 15
Afternoon
1:30-3:00 "Time & Space Concepts—Music and Visual Arts I, 2, 3" produced by Jerry Herman with Merce Cunningham, Nam June Paik, John Cage and Richard Kostelanetz; moderated by Dore Ashton
3:15 "Romance of the Angel of Lions" Robert Goldman, and "Available Light" David Rose
4:00-5:30 "Time & Space Concepts—Music and Visual Arts I, 2, 3"

SATURDAY December 16
Afternoon
1-3:00 Tapes shown by request
3:30 "Mutants of Beta Nova" Peter Grass
4:00 "My Five Years in a Nutshell" Vincent Trasov
4:30 "One Size Fits All" Robert Kushner
5:00 "Art & Video Performance I" Christa Maiwald and Susan Russell
5:30 "Conscious Knocks Unconscious" Julia Heyward

TUESDAY December 19
Afternoon
1:30-3:00 "Time & Space Concepts—Music and Visual Arts I, 2, 3" produced by Jerry Herman with Merce Cunningham, Nam June Paik, John Cage and Richard Kostelanetz; moderated by Dore Ashton
3:15 "Romance of the Angel of Lions" Robert Goldman, and "Available Light" David Rose
4:00-5:30 "Time & Space Concepts—Music and Visual Arts I, 2, 3"

WEDNESDAY December 20
Afternoon
1:30 "Interview/Performance" John Cage and Richard Kostelanetz
2:00 "Artists Propaganda II" Jean Dupuy with John Sanborn and Kit Fitzgerald
2:30 "Outreach—The Changing Role of the Art Museum" Gregory Battcock
3:30 "36 Mesostics Re and Not Re Duchamp"
4:00-5:30 "Time & Space Concepts—Music and Visual Arts I, 2, 3" produced by Jerry Herman with Merce Cunningham, Nam June Paik, John Cage and Richard Kostelanetz; moderated by Dore Ashton

THURSDAY December 21
Afternoon
1:30-5:00 Tapes shown by request
5:00 "Romance of the Angel of Lions" Robert Goldman, and "Available Light" David Rose

FRIDAY December 22
Afternoon
1:30-5:30 Tapes shown by request

SATURDAY December 22
Afternoon
1:30-5:30 Tapes shown by request

SATURDAY December 23
Afternoon
1:30-5:30 Tapes shown by request

a video review at THE KITCHEN ● 484 BROOME STREET ● NEW YORK, NEW YORK ● 925-3615

While video art is most often confined to the exhibition arena, the Artists Television Network was committed to developing television as an artistic medium, and to distributing contemporary arts programming to a broad-based television viewing audience. This packet, created as a promotional and fundraising tool, includes press releases promoting new video work premiering on Soho TV that season, as well as numerous reproductions of press-clippings from their first season, providing detailed descriptions of new works by Merce Cunningha, John Cage, Nam June Paik, and others.

Included are two postcards promoting the second season. One advertises a celebration of the first season's anniversary, and the premiere of the second season of Soho Television, with a full listing of related video programming, December 4-December 23, including John Cage, John Sanborn, Kit Fitzgerald, Julia Heyward, Jean Dupuy, Nam Juin Paik, and others. The other smaller card promotes the watch party for the "cablecast" premiere of Soho Television's Second Season.

Records of Soho Television are notably scarce; we find no record of this packet on OCLC, nor many other paper traces of the short-lived project, which brought video art out of exhibition spaces and into living rooms.

"Soho Television offers the avant-garde in the afternoon."

$450

27. Celebrating 15 Years Above Ground: Crash, Daze, Dondi, Futura, Lee, Lady Pink, Zephyr

New York: Space Time Light Gallery & C World Gallery, [1995]. Offset. 17 x 11 in. Very good, with line from horizontal fold line.

Rare poster promoting the 1995 exhibition Celebrating 15 Years Above Ground, a historic event exploring the evolution of 1980's New York graffiti legends: Crash, Daze, Dondi, Futura, Lee Quinones, Lady Pink, and Zephyr.

In the late 1970s these artists rose through the ranks of the subway graffiti movement to become underground stars. In the next 15 years, they exhibited their paintings "above ground," - essential figures in bridging New York's underground with the art world, and celebrated figures from the birth of modern graffiti in New York.

$350

28. Dragazine: Premiere Issue, April '91

Lois Commondemoninator and Sue Casa, eds.

Hollywood: Dragazine, 1991. Unbound in self-wraps. 8 ½ x 11 in. 8p p; illustrated throughout. Very good.

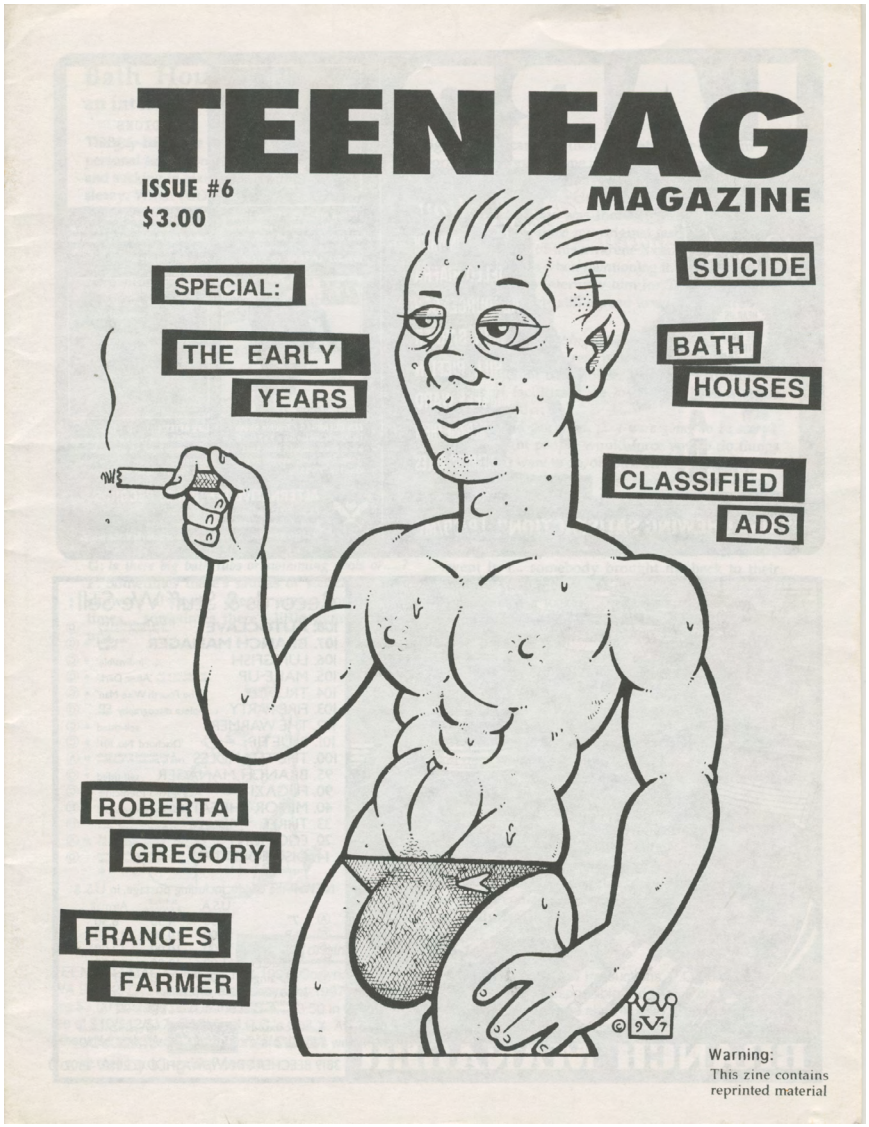
The rare first issue of the groundbreaking queer zine.

Though only ten issues total were published, later issues adopted a glossy color format; this first issue, in keeping with its DIY roots, was a decidedly more modest affair. Contents include "Drag For Dollars," a brief column on notable Los Angeles drag performers by Millie Van Willie; "DQ Confidential," an anonymous first-person account of being accosted on the street and successfully fending off a pair of would-be attackers while in full drag; a notice about the shelf-lives of various makeup products; a profile of drag duo The Monroe Twins (pictured on front cover); and reader letters.

A remarkable artifact of queer survival and joy in early 90s LA.

SOLD

THE MONROE TWINS
On Geraldo, Pet Peeves and Beauty Secrets!
IS YOUR MAKEUP PRIMER?
Michaela's first time out.
Our "all-around" office person, Helena Handbag, airs an opinion.
Don't tell mama! Josephine Baker's adopted son, Jean Claude, owner of Chez Josephine.
Bea Flat, our Media Notes Reporter
The Girl Can't Help It
The very lovely, very hungry, Tushie Turks, circa 1974. She's had a few meals since then.
Untamed Youth
Woof! Woof! John Closed
On their act
On their names
On costumes
On being 'women'
On makeup
Special secrets
Pet peeves
continued on back page



29. Teen Fag, No. 6

Gordon Gordon.

Seattle: Chow Chow Productions, 1997. Offset. Saddle stapled. 11 x 8 1/2 in. 40pp. Very good.

The final issue of Teen Fag Magazine, a particularly scarce gay punk zine, featuring an interview with the comic artist Roberta Gregory and a lengthy article on Frances Farmer. The zine is richly illustrated, consisting of comics, interviews, and articles on topics such as suicide in the gay community, bath houses, and troubled youth, and reproduces content from some earlier issues.

The editor and publisher Gordon Gordon is a longtime zinemaker, having published the '80s punk/art fanzine in D.C., WDC Period, as well as rare Xerox artists books.

OCLC locates 5 holdings of any issues as of June 2026.

SOLD

30. Gay Books Bulletin, Vol. 1, No. 1

New York: Gay Academic Union-New York, 1979. Saddle-stapled in yellow wraps. 26 pp. Very good.

The premiere issue of this quarterly publication produced by the Scholarship Committee of the New York Chapter of the Gay Academic Union offering extensive reviews of books related to homosexuality, queer identity, and gender studies, alongside critical essays on literature, history, law, and cultural movements.

Extensive book reviews address works spanning biography, fiction, history, theology, and politics, including studies of Montgomery Clift, Christopher Isherwood, W. H. Auden, James Baldwin, Herman Melville, Radclyffe Hall, and emerging scholarship on homosexuality in Europe and the United States. Reviews are notable for their frank engagement with sexuality, rejecting euphemism and challenging heteronormative critical frameworks.

The editorial manifesto, titled "Sapere Aude!" ("Dare to know"), explicitly frames the bulletin's mission as countering ignorance, commercial distortion, and censorship through rigorous review culture and research guidance, arguing that "secure knowledge of all meaningful forms of homosexual expression" is essential to social change. This issue positions GBB not as an advocacy newsletter alone, but as an intellectual infrastructure for queer studies before the field formally existed in universities.

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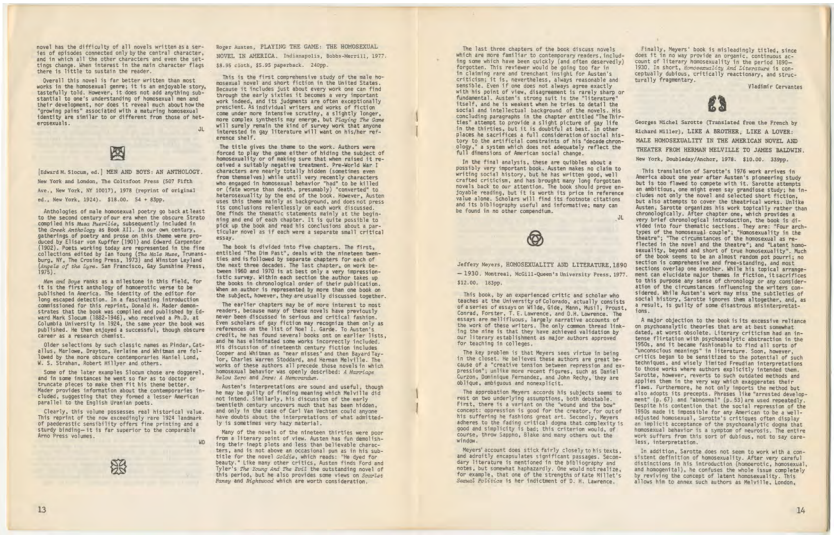

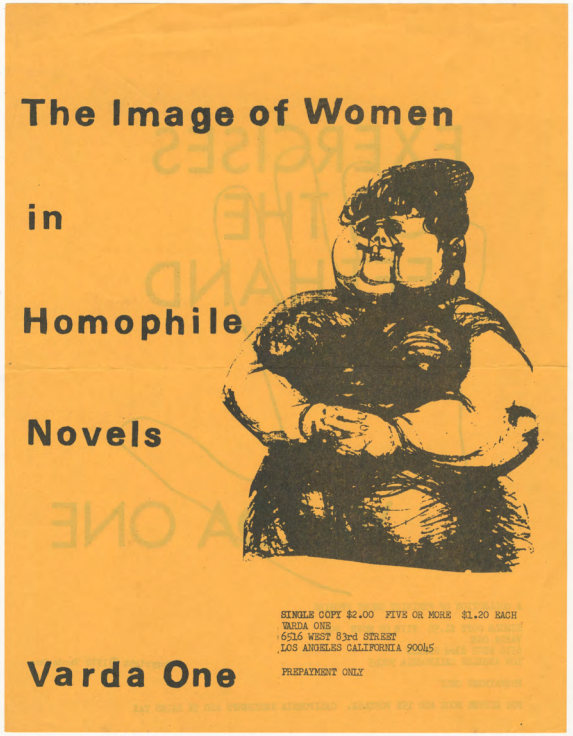

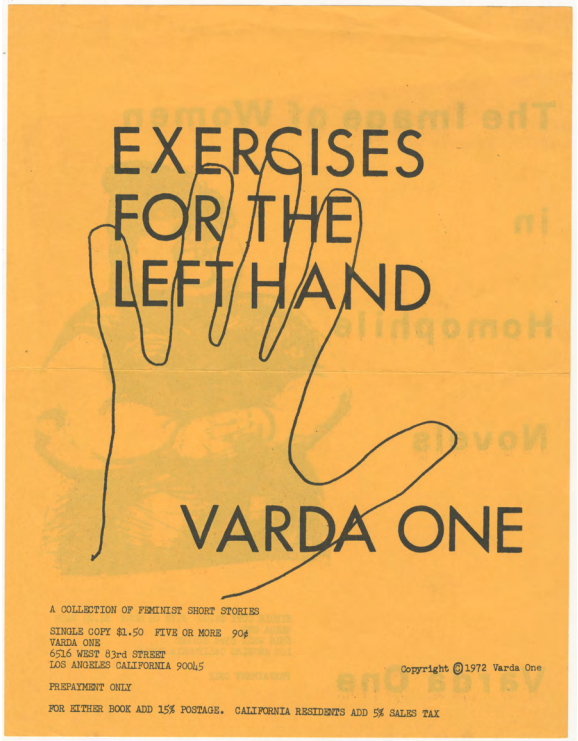
EXERCISES
FOR THE
LEFT HAND
VARDA ONE
A COLLECTION OF FEMINIST SHORT STORIES
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Copyright © 1972 Varda One
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FOR EITHER BOOK ADD 15% POSTAGE. CALIFORNIA RESIDENTS ADD 5% SALES TAX

31. The Image of Women in Homophile Novels / Exercises for the Left Hand

Varda One

Los Angeles: Everywoman Publishing Company, 1972. 8 ½ x 11 in. Printed to recto and verso.

Flier promoting two booklets from the feminist publisher, author, and editor known for publishing Everywoman with Ann Forfreedom – and as an earlier innovator of non-standard pronouns.

A former elementary school teacher, One was an active writer and editor in the second-wave press of the 1970s, and an early explorer of non-standard pronouns – according to writer S.B. Howell, One may have been the earliest documented user of ve/ver/vis pronouns.

Exercises for the Left Hand is a collection of feminist short stories by Varda One, published 1972. The Image of Women is a far from comprehensive survey of so-called homophile novels and their depiction of women as "physically disgusting, mentally vapid, emotionally unresponsive, and spiritually dead" "faghags, prostitutes, hangers-on, nymphomaniacs, bovine housewives, mean bitches, ambitious social climbers, and parasites" (p. 20).

Both publications themselves are stapled and ephemeral, and remain rare; promotional materials for Varda One's work are even scarcer. An important document of the complicated identity politics in areas of second-wave feminism.

SOLD

LANDLORDS
DO NOT
SUPPLY ADEQUATE
SERV CES & MA N-
TENANCE THEY
ARE ARROGANT
UNSCRUPULOUS
AND DECE TFUL
SCOUNDRELS
WHO THREATEN
COMPLA N NG
TENANTS W TH
V OLENCE

FUGITIVE
MATERIALS